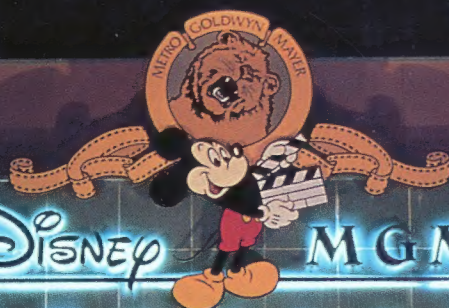


# Disney

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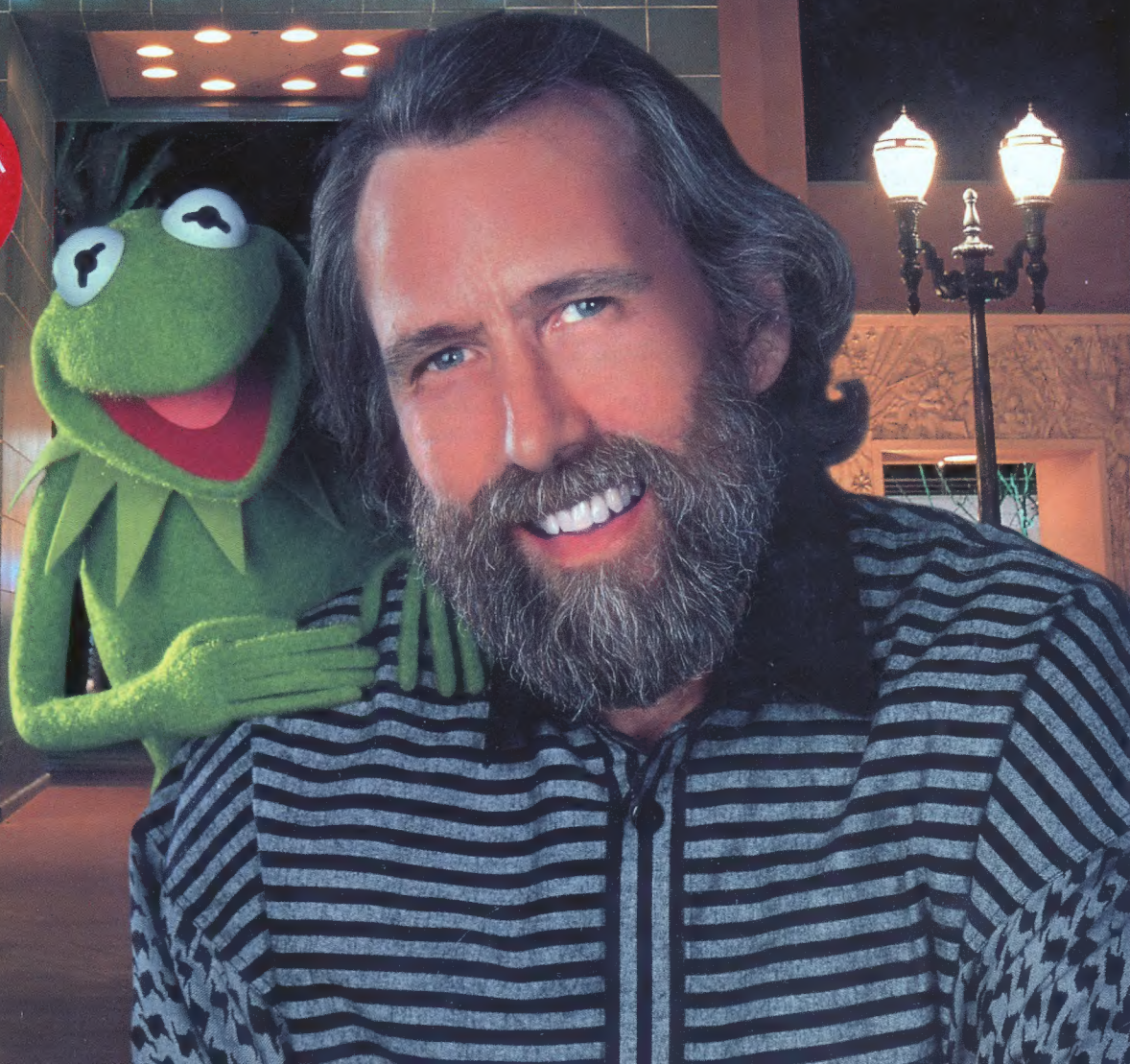
Disney MGM  
STUDIOS

**Jim Henson's  
Muppets  
On Stage at  
Walt Disney  
World**

Take  
Home Some  
Disney Magic!  
COMPLIMENTARY  
Issue

**Dick Tracy –  
From Comics Page  
to Silver Screen**

**New Year's Eve  
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**ON THE COVER:** Jim Henson and friend Kermit have come a long way together in 35 years. Now they're starting a whole new "career" at the Disney-MGM Studios. Cover portrait © Henson Associates.

# Disney

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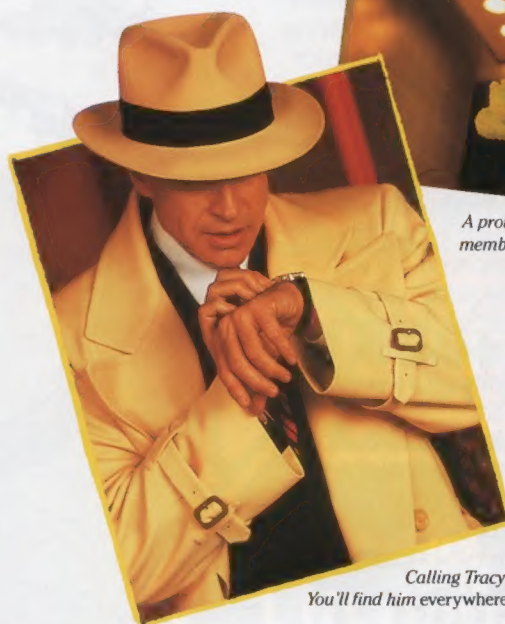
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Thirty-five years ago this summer Disneyland began making memories for millions of guests. My family and I have been among those guests, with memories that stretch back to before the Park opened.

Like millions of others, my whole family (there are a *bunch* of us) had watched the progress of the new Park each week as Walt introduced his television program, "Disneyland." I knew that Fantasyland was going to be my favorite. Dad actually worked on the Main Street buildings, installing the fire suppression sprinkler system. He remembers that Walt was always around, interested in everything and everyone. One day he stopped Dad and asked, "So, are my designers driving you crazy?" Dad (a feisty Irishman by the name of Shaughnessy) replied, "You'd better believe it!" Walt just laughed, and said, "Well, don't worry, it'll all work out." And of course, it did.

We were glued to the TV on opening day, hoping to catch sight of someone we knew. (Our great-aunt Blanche was supposed to be there, but she decided it was going to be too crowded and she'd prefer to go after all the hullabaloo.)

Although we lived less than an hour away, we only managed a few trips to the Park during its earliest years — with a large family, cost was a factor even back in the 1950s. As I entered my pre-teens, Disneyland became a little more accessible. My friends and I could save our allowance and babysitting money for the trip, then all we had to do was con parents or older siblings into a drop-off/pick-up arrangement.

Fantasyland always remained my favorite, although Frontierland ran a close second. I could spend hours in (believe it or not) *Sleeping Beauty Castle*! Little did I know then that one day I would actually get paid to spend the entire day as the "princess" of the Castle.

I considered myself incredibly lucky when at 18 I was hired to work on the *Storybook Land Canal Boats*. And I still do. Disneyland has given me more than memories, it's given me a lifetime of good times.

Relive some of your own Disneyland Memories in **Happy Birthday, Disneyland!**, a pictorial history of Disneyland attractions.

The big story from Walt Disney World Resort in Florida, of course, is that **Muppets Team Up with Mickey**. Writer John McClintock managed to get

an exclusive interview with Muppets creator Jim Henson for an inside report on this historic merger of Muppet and Mouse.

If you like New Year's Eve parties, you won't want to miss our report on the newest nighttime event at Walt Disney World, where it's **Happy New Year, Pleasure Island** every night.

There's a lot of excitement for you in this issue. To start you off, how about stepping back to 1955 and let Denise Harrison explain **What in the World Was Going On?**

P.S.

In our last issue, the photo identified as Carl Barks ("From Cartoons to Comics") was actually Mickey Mouse artist Floyd Gottfredson. In "The Disneyland That Never Was," the photo of Phil Mendez is, instead Eddie Martinez. Our sincerest apologies to all.



September 1965: a Disney career is launched on Storybook Land.



Summer 1966: The Castle "princess," in medieval gown.



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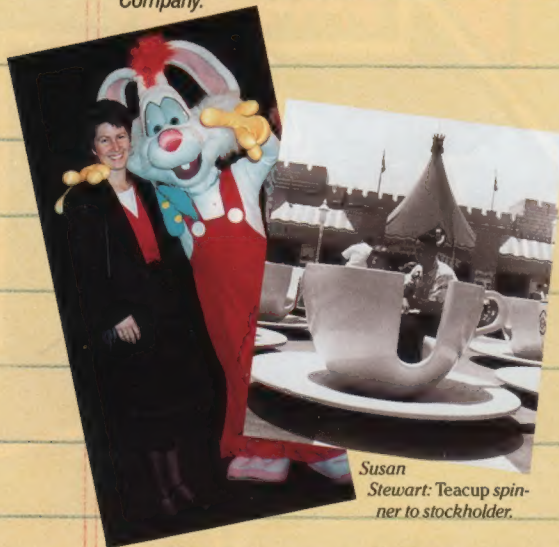
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# We Get Letters

This issue, in honor of Disneyland's 35th Anniversary celebration, we dedicate our letters page to our readers' memories of "The Happiest Place on Earth."

**M**y very first visit to Disneyland was in the summer of 1958, I was 3-1/2. I have been going with family and friends almost every year since. I love Disneyland and The Walt Disney Company, so much so that we are now stockholders in the Company.



Susan Stewart: Teacup spinner to stockholder.

I have really grown up with Disneyland and now we annually take our own kids to Disneyland. They love it, too!

Susan Stewart  
Pico Rivera, CA

**I**n 1970 Disneyland was 15 years old and our marriage was only five days old. We just had to go to Disneyland on our honeymoon! As our love affair continued that day, a new love affair blossomed. We bought a "big" plush Mickey Mouse, and to this day our Mickey Mouse collection now has almost 300 items. It's now 20 years later and both love affairs are still going strong. I secretly believe Tinker Bell spread some of her "magic dust" on us. After all, we did spend our honeymoon in Disneyland!

Armando and Damaris Rivera  
Tucson, AZ



In 1969 William Johnson was five years old, and popcorn at Disneyland was 15¢.

**I** have been going to Disneyland since 1968 (age 4). I lived in Chicago until 1973, and now live about 400 miles from Disneyland. The number of my visits to Disneyland must be close to 200. My fondest memory is of being at Disneyland when the Astronauts landed on the moon. I can remember all the activity going on, and everyone huddled around TV set-ups and so on.

But the overall magic of Disneyland brings me back month after month. Even when it's crowded, it is "The Happiest Place on Earth."

William Johnson  
Walnut Creek, CA



Peter Adamakos, 11, and his sister Elaine, 7, visit the Indian Village at Disneyland in 1957.

**M**y first Disneyland visit was in July 1957, when I was eleven. I turned the wheel in the Teacups so hard and fast that I got blisters on my hands and needed medical attention at City Hall. The nurse was impressed with my knowledge of all things Disney, and took my name and address. One day I received in the mail an autographed picture of Walt Disney.

I wrote back and said that one day I would form an animation company and call it Disada Productions, using the first three letters of his name and the first three of mine, (but giving him top billing!). I received a really nice letter of encouragement from Walt Disney to pursue these plans.

Today, as Disneyland celebrates its 35th anniversary, Disada Productions is celebrating its 20th as an animation company in Montreal.

Peter Adamakos  
Montreal, Quebec, Canada



Christmas was chilly in 1956 when the Barringer clan gathered at the Pirate Ship in Fantasyland.

**W**e visited Disneyland with our three children (ages 7-1/2, 6, and 4-1/2) during Christmas of 1956. We lived in Victorville, California, at the time, so when we came to Disneyland we stayed at a small motel that must have been miles from the Park.

We saw a lot of changes at Disneyland over the years, but the magic never changed. In fact, we were so caught in the magic of Disneyland that today, nearly 34 years later, our two youngest children both work there!

Ed Barringer  
Sun City West, AZ

Readers,  
Please address your questions,  
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# MUPPETS

## TEAM UP WITH MICKEY

By John McClintock

*While Disney News was on press, Jim Henson tragically passed away. All in the Disney family mourn the death of this talented man. We feel privileged that we were able to dedicate this cover story to the imagination and vision of Jim Henson. — Ed.*

**M**ichael Eisner was pleased — and amused. “Just about every newspaper in the country featured our joining with the Muppets as if it were a merger of GM and Ford Motor Company,” he told a recent gathering of Disney Company stockholders. He might have been thinking of the reporter who, when Muppet creator Jim Henson decided to join with Disney last August, declared it was “a deal so natural it’s more like a marriage than a merger.”

On Henson’s side, there’s no question that the Muppet master is happy to have Kermit the Frog and Mickey Mouse on the same team at last. As a design student in college, he once considered applying for a job in the animation department at the Disney Studios. “I’ve loved Disney, the whole Disney image, for years,” he says. “I grew up on the Disney movies. Every new animated feature was a major event in my upbringing. And the Parks have always been among my favorite places. The idea of designing for them is a wonderful thing to me.”

Jim Henson’s own remarkable achievements in the field of family entertainment have occasionally earned him comparison with Walt Disney. Beginning with home-crafted puppets on a Washington,

D.C. TV show in the mid-’50s, Henson went on to create some of the most memorable — not to mention some of the most offbeat — fantasy characters in television history, from the whimsical Kermit and his cronies to the magical and mysterious Storyteller.

On the big screen, Jim Henson Productions has presented a trio of comedy adventures with the Muppets in various familiar locales — Hollywood, London, Manhattan — and created entire new worlds of imagination for “The Dark Crystal” and “Labyrinth.” The Henson “Creature Shop” in London has contributed to the fantasy environments of such non-Henson motion pictures as “Dreamchild,” “Little Shop of Horrors,” and the recent hit “Teenage Mutant Ninja Turtles.”

Given the combined creative track records of The Walt Disney Company and Jim Henson Productions, the question on everyone’s mind since the announcement of the “merger” has been, “What will these two do once they get together?” This summer, the first answers to that question have begun to appear at Walt Disney World Resort in Florida as the Muppets, long familiar from their television and motion picture



Soon after the announcement of the merger, a jubilant Muppet mob gathered in front of the Chinese Theater at the Disney-MGM Studios for a group photo.

appearances, have started performing live on the stages and streets of the Disney-MGM Studios.

It’s the product of what Jim Henson is already describing as “a very easy, comfortable working relationship.”

“We haven’t had any problem” he said during a break in shooting “The Muppets at Walt Disney World,” a special episode for “The Magical World of Disney” on NBC. “I think Jeffrey (Katzenberg of Walt Disney Pictures) and Michael (Eisner) both want the Muppets to be what they are and not try to duplicate exactly what Disney’s been doing in the past.”

The Muppets are jumping into the



Disney-MGM Studios with both feet — or flippers, or whatever — this summer, so Studio visitors have plenty of opportunities to see them in this new environment. Kermit is joined by the grande dame of Muppetdom, Miss Piggy, when he makes a guest appearance in the popular “Hollywood/Hollywood!” stage show at the Theater of the Stars on the Studio’s Hollywood Boulevard. Never one to shrink from the spotlight, Miss Piggy gives her impression of a few of Hollywood’s legendary ladies in “Hollywood/Hollywood!” making a bid for her own place among the screen goddesses.

One of the great attractions at the Disney-MGM Studios is the opportunity to watch movies and television shows being made. This experience now has a new dimension as a Muppet film crew sets up right in front of the Studio’s Chinese Theater for “The Muppets on Location.” Walt Disney World performers and the celebrated “streetmosphere” characters of the Disney-MGM Studios join Kermit, Piggy, Fozzie Bear, the Great Gonzo, and “Dr. Teeth and the Electric Mayhem” (the Muppet house band) to give spectators a preview of a Muppet work-in-progress.

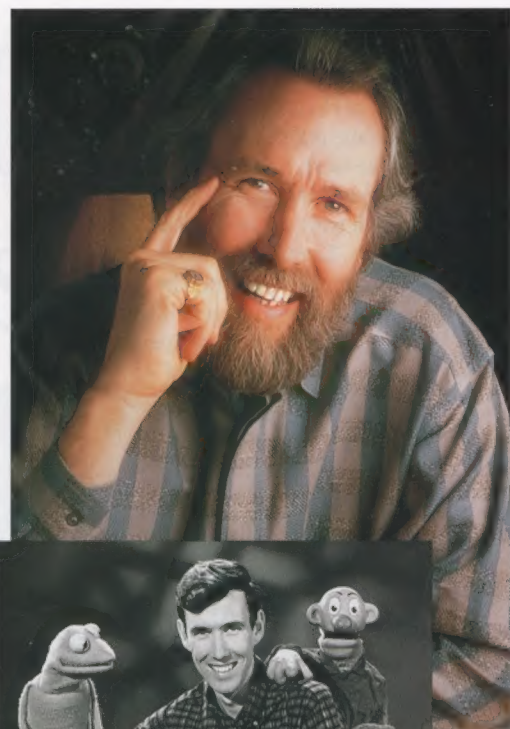
In another show, presented on a specially built stage in the courtyard adjoining the Animation Tour, Kermit and his friends are officially welcomed to the Disney Theme Parks. “Here Come the Muppets” combines the high-energy showmanship which marks all of Disney’s live stage presentations with the Muppets’ own offbeat humor and that added touch of video magic that has become a Jim Henson trademark. The live

Kermit joins forces with an animated Mickey Mouse and some surprise guests in the kind of TV/puppet mix that has made the Muppets famous throughout the world. “I think it’s kind of neat,” Henson modestly says of the show.

Muppet creativity has proceeded unabated ever since Jim Henson first transformed his mother’s old green coat into Kermit the Frog some 35 years ago. In the mid-’60s, Muppet regular Rowlf the Dog co-starred on “The Jimmy Dean Show,” and the adult appeal of Henson’s characters was confirmed through frequent guest appearances on programs like “The Tonight Show.”

Next came “Sesame Street” whose Muppet characters, owned by Children’s Television Workshop, are the only Henson creations not included in the Disney agreement. Muppets were cast in the historic first season of “Saturday Night Live,” and Henson continued expanding the boundaries of TV whimsy and invention with “The Muppet Show,” “Fraggle Rock,” “The Storyteller,” “The Ghost of Faffner Hall,” and the recent “Jim Henson Hour.” In the ’80s, Jim Henson Productions even ventured into animation, with the hit cartoon series “Muppet Babies.”

His longtime colleague Joan Ganz Cooney, president of Children’s Television Workshop, doesn’t hesitate to describe Jim Henson as “an authentic American genius,” adding, “I don’t use that term



Jim Henson’s “Sam and Friends” back in 1958 featured the earliest incarnations of his famous Muppets.



Miss Piggy and friend check into the Grand Floridian.

Above, The Swedish Chef prepares a super sub in the Brown Derby kitchen. Bottom right, Fozzie Bear treats Ma to a Mother’s Day brunch at the Grand Floridian. Meanwhile, Kermit and Piggy’s attempt at a discrete tete a tete is foiled by the camera.



A proud Kermit pauses beneath the glowing marquee in his newest kingdom.



very often." Cooney sums up the peculiar nature of Henson's inspiration: "I think he is some combination of Disney, Chaplin, Mae West, and the Marx Brothers."

However bizarre that brew might sound, it works. The list of awards and honors — Emmies, Peabodies, Grammys and more — earned by Jim Henson Productions runs to over 100 entries. That's not even counting Record World Magazine's 1977 citation of Animal, the Muppet drummer, as "Personality of the Year."

Henson co-workers have occasionally been known to observe that there is a certain resemblance between their boss and Kermit the Frog, the even-tempered master of ceremonies. While physical similarities are scant — Henson is bearded, his eyes are of normal dimensions, and he need not concern himself with the uneasiness of being green — it's easy enough to detect some of Kermit's cheery, slightly nasal inflections when Henson speaks. He also uses his hands quite a bit, though never quite as frantically as Kermit is prone to do.

The real similarities are a matter of temperament. Henson himself has observed, "Kermit is easy-going and very normal. His role in 'The Muppet Show' was as the central character, the glue that held together all the crazier people that bounced off of him. That role is similar to mine."

But the portrayal of Henson as the calm center in a storm of Muppet craziness tells only half the story. The Muppets broke new ground, not just because they explored some new and occasionally bizarre avenues of comedy, but because Hen-

son explored the relationship of traditional puppetry and the camera. He developed puppets specifically for on-camera presentation. Even today, Muppet performers will watch television monitors while they work, in order to see the performance as the audience sees it.

Given this particular aspect of Henson's work, one might wonder how easy it will be for Muppets to take to their feet and begin entertaining in the Disney Theme Parks. Henson seems unconcerned about that. "We've been doing an arena show for the past few years — we've had a Muppet Show on tour and we've had 'Sesame Street Live' and we have 'Muppet Babies' now playing — so we've been doing costumed characters for quite a while. And now we're working with the Disney costumed character department."

In addition to working on the various Muppet shows now playing at the Disney-MGM Studios, Henson has been contemplating a whole array of film, television and Theme Park projects he wants to pursue with his new Disney partners. Many of them are still confidential, but plans for an as-yet-untitled program for The Disney Channel were announced recently. The show will employ a cast of all-new Muppets to introduce young people to environmental issues. In addition, principal photography on "Kermit the

Frog Presents MuppetVision 3-D" (consider the possibilities!) has been completed. That motion picture, combining 3-D film technology, live special effects and new *Audio-Animatronics* figures, may premiere

as early as 1991 as an attraction in "Muppet Studios," a new "land" at the Disney-MGM Studios.

Disneyland Park in California will have its own version of "MuppetVision 3-D" by 1993, but Kermit and the gang will make their initial Disneyland appearance in early 1991, as soon as the Park has concluded its current yearlong 35th Anniversary celebration. There will be a Muppet stage show for Disneyland, and an all-new parade, tentatively titled "The Magnificent Muppet All-Star Motorcade."

The first full-scale, Muppet-inspired, *Audio-Animatronics* show at a Disney Theme Park will open at the Disney-MGM Studios in 1993. "The Muppet Movie Ride" will offer a misinformed look at how movies are made, with the Muppets presenting their own interpretations of famous scenes from great films. When Henson announced his intention to join Disney last summer, one of the reasons given was a desire to make use of the Theme Park technologies pioneered by Walt Disney Imagineering. "This is a form of technology I've never been into before, and it's as if these characters were *designed* to be *Audio-Animatronics*," he now says enthusiastically. "When we try to do a live person or a cartoon character as an *Audio-Animatronics* figure, we're changing medium, we're trying to turn a person or a cartoon character into something plastic or fabric. But when we take puppets into *Audio-Animatronics*, we're staying in the same medium. These characters were created in these three-dimensional forms, so we should be able to use them in Park attractions in a way that will still look very authentic."

The fact that Muppets are beginning to



©Henson Associates

A vintage '60s Henson crew demonstrates the moves behind the magic.



©Henson Associates

Henson moved into the field of animation with the creation of the Muppet Babies.



The cave-dwelling residents of "Fraggle Rock" encountered eerie adventures in a primitive land.

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roam the streets of Disney Theme Parks raises an inevitable question: "Are Kermit and Mickey going to start appearing together, making movies and TV shows together, *hanging out* together?" Actually, Henson notes, as far as the costumed Disney and Muppet characters are concerned, the answer, for the time being, is "No."

"I think there will undoubtedly be times when Disney characters and Muppet characters will interact, but that's not what we're trying to do first off," he explains. "On 'The Magical World of Disney' special, Kermit talked to an animated Mickey, and that also happens in 'Here Come the Muppets.' So far, it's always been cartoon-to-live-puppet, that kind of interface. But we'll see."

Henson's earliest interest in the entertainment field was focused on design in general, rather than puppetry in particular. When he joined the puppet club at his Washington, D.C. high school, it was to design scenery. As a theater arts student at University of Maryland, he continued to see his future largely in terms of graphic design. The success of "Sam and Friends," the local TV show which, in 1958, earned Henson the first of his dozen-plus Emmies, changed all that.

The unconventional twists and turns of Henson's vision — from the eccentricity of the Muppets to the near-Gothic tone of "Labyrinth" and some of "The Storyteller" episodes — has prompted some observers to remark on a Henson "streak of madness." Once, when an interviewer submitted this description, Henson responded, thoughtfully, "Many creative people have a certain degree of dissatisfaction with the status quo, the established way. If you look at things differently, you are thought of as 'different.' In turn, 'different' people are thought to be 'mad.'"

A pause, then, "I like the absurd. Absurd can get into surrealism. Absurd is taking what life really is and pushing it into an abstraction that people recognize. The most interesting characters I've

created have a fixation or a trait you can exaggerate. As you exaggerate, it becomes funny and people see that trait in themselves. There's great value in being able to step back and laugh at yourself, at life and at attitudes. Laughter helps you put everything into perspective."

Asked to comment further on the Henson/Muppet philosophy during his Florida shooting break, Henson offered a simple credo that might have applied just as well to Disney: "All of our work has an overall positive slant to it. We're taking a positive view of life, affirming the goodness of people, basically." That unaffected message has been embraced not only by generations of Mickey Mouse fans, but by the citizens of nearly 100 countries in which "The Muppet Show," "Sesame Street," "Fraggle Rock," and other Henson productions have been seen. And just recently, "Fraggle Rock" and "The Muppet Show" have joined Mickey and Donald in doing their bit for *glasnost* on Russian television. "We tried to get into Russia for quite a while," Henson reveals. "Only in the last couple of years, of course, the climate changed. We like the idea of being all over the world."

Henson's affinity for "the family audience" is a real family matter. All five of the Henson children share his enthusiasm for fantasy,

puppetry and design. Four of them have already made significant contributions to the world of the Muppets. Son Brian performed the pivotal role of the Storyteller's dog, whose questions and commentary punctuated the fables. Brian's talents were also put to use by the "Teenage Mutant Ninja Turtles," for whom he worked as a principal puppet performer and second-unit director when they made their first non-cartoon screen appearance. Another Henson son, John, helps run Jim Henson Productions' New York studio. One daughter, Cheryl, has served as a designer and builder on a variety of Henson productions, while the eldest Henson child, Lisa, now in creative development at Warner Brothers, helped inspire "The Storyteller" series with the insight she gained as a folklore and mythology major at Harvard.

Youngest daughter Heather is still in school . . . at Rhode Island School of Design. "She's heading toward an art career of some sort," Henson says confidently.

He adds that the Disney Company's rapport with the family audience was one of its major attractions for him. "We both work for families, and at Disney they have the best ways of reaching families, the best distribution channels. I wanted to work with that whole Disney machinery. It's such a terrifically strong one.

"Besides," he says, "we're having a lot of fun." 🐸



Known and loved in more than 100 countries, Kermit has good reason to feel the whole world is "home."

Gonzo, Miss Piggy, Kermit and Fozzie were pleased with their sneak preview of "Here Come the Muppets."



It may not be love, but when Kermit and Miss Piggy get together it's always magic.





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# DICK TRACY

By Angela Rocco DeCarlo

**W**alt Disney Pictures' exciting new film "Dick Tracy," walks a fine line between fantasy and reality.

"The movie is played straight, not campy," says executive producer Barrie Osborne, "yet it is funny—witty.

"We wanted to play this larger than life... we created a (special) world in which these characters move."

Since the movie takes its inspiration from a popular American comic strip, it treads a well-traveled road. One which began in 1931, when, after ten years of trying, Chicago cartoonist Chester Gould finally convinced the *Chicago Tribune* to take on one of his comic strip creations—Plainclothes Tracy.

For three generations, readers of newspaper comic pages have followed the trail of Dick Tracy (*Tribune* managing editor Joseph Patterson changed "Plainclothes" to "Dick"—underworld lingo for "detective"). To translate that well-known character to the screen was a challenge Walt Disney Pictures relished.

"He's an American icon," says Osborne. He continues, "When the movie opens, Tracy is introduced in silhouette. He's at the opera when he's called on his two-way wrist radio about a shoot-out at the 7th Street garage."

Arriving at the bloody scene, Tracy immediately knows what's happened while the cops remain a bit baffled. He figures gangster Big Boy Caprice is behind the violence in his push to consolidate his power base.

"Tracy knows that if he does not stop Big Boy before he secures complete power, the city will deteriorate into a state of chaos and the criminal element will triumph over law and order," says Osborne.



Tracy (Warren Beatty, who also produced and directed) takes an urgent call on the device he made famous—the two-way wrist radio.



"While the movie is about Tracy pursuing this criminal, it's also about love and the pull toward family," explains Osborne.

Madonna's Breathless Mahoney vies with Glenn Headley's Tess Trueheart for the detective's heart. Tracy's rescuing of a street waif who needs a family adds weight to Tracy's consideration of a desk job as chief of police.

"It's an exciting story, setting the hero against evil powers. But it's also about a guy trying to decide some (personal) things," Osborne says.

"We're dealing with emotions most people feel—all set in the context of fantasy."

This fantasy plays against the backdrop of a stylized cityscape of bright primary colors, blue skies, few clouds, twinkling stars and a prominent lunar presence.

Achieving the evocative look required a galaxy of behind-the-



Madonna, as glamorous nightclub singer Breathless Mahoney, attempts to vamp her way into Tracy's heart. Will the solitary detective succumb to her obvious charms? Or will the tug of hearth and home have more appeal?



scenes workers. Producers, cinematographers, makeup artists, visual effects artists and other creative people work at their own crafts to support what the actors do. These are all the folks whose names few moviegoers look for in the end-of-the-film credits.

With a film such as "Dick Tracy," produced and directed by Oscar-winner Warren Beatty, the creative process is quite complicated. The film stars Beatty, Madonna, Glenn Headley, Charles Durning, Mandy Patinkin, and an extensive star-studded cast including Dick Van Dyke, Estelle Parsons, and three dynamite major stars whose names do not appear in the credits.

There's an amusing rogue's gallery of nearly two dozen unforgettable comic strip characters. Over 200 top Hollywood talents, with nearly 70 Oscar nominations among them, add sparkle to this exciting picture. The best talents in art design, visual effects, makeup, costuming, cinematography, and other specialties conspire to bring Dick Tracy and his companions to life on the screen.

"Vittorio Storaro, director of photography—he did 'Reds,' 'The Last Emperor'—designed a way to capture the look of the comic strip era," says Osborne. "Vittorio found that Chester Gould did not create his Tracy in a vacuum but in the context of what was going on at the time in the art world, on the stage as well as in real life.

"He felt the strip evokes post-impressionism and he devised his color philosophy for the film based on that."

Strong primary colors are used exclusively: yellow, symbolic of good, is the color of Tracy's trenchcoat; blue becomes a symbol of the underworld and is seen not only in objects in the film but as a color to light certain scenes.

"By being this careful with color throughout the film, Vittorio was able to have the primary colors produce the mood he wants," Osborne explains.

"In addition to unusual color and lighting, we employed another kind of fantasy. We used extensive 'prosthetic' makeup. Warren pushed for this. He said, 'If we're going to call this character 'Flattop,' I want him to have a flat top.'"

With realism in films dominating for the past 30 years, makeup artists have found little work in character films.

"This was our dream job," say makeup artists John Caglione Jr. and Doug Drexler.

"It is probably one of the biggest makeup projects in the history of film. There were 18 characters who wore extensive

'prosthetic' makeup. Outside of monster or gremlin films there hasn't been much use of makeup," says Drexler.

"In the 1960s," he explains, "films moved toward realism and actors wanted their faces to show, pimples and all. That was unfortunate. Makeup is one of the most valuable tools an actor has."

"When we worked with Bill Forsythe's Flatop," adds Caglione, "makeup was kept to a fine line. We always reminded ourselves we wanted just a half-turn in to fantasy. Flatop wasn't meant to be a toon or a monster. We wanted his look to be one where people might glance at him, but they wouldn't run screaming.

"The goal is to blend the makeup with the actor. You don't want to obliterate the performer. We changed the person perhaps 20 – 30%. It might take a few minutes for audiences to recognize the star. But once they do, the actor comes shining through," he says.

Because of the large number of cast members, there was a veil of security and secrecy on the set from the time work began in the fall of 1988.

For example, the three incognito stars had contractual requirements which disallowed the use of their names in connection with the making of the film.

"We worked closely with the actor who plays Big Boy to create the makeup design used," say the makeup artists. "Each day his name was listed as 'Guido Frescott' on the call sheets."

While most of the characters in the film look like their comic strip counterparts, Big Boy does not. According to producer



Serene, faithful, understanding Tess Trueheart (Glenn Headley) proves to be the competition that could thwart Breathless Mahoney's bid for Dick Tracy's affections.



Extensive use of prosthetic makeup was used to turn well-known actors into comic strip gangsters, without turning them into "toons or monsters." According to makeup artist John Caglione, "we wanted just a half-turn in to fantasy."



Vintage autos, art deco architecture, the exclusive use of strong, primary colors, makeup, and other visual special effects work together to capture the look of the comic strip era in "Dick Tracy."





Can't  
Beat  
The Real  
Thing.



Barrie Osborne, Big Boy comes across as a combination of Groucho Marx, Chaplin's "Little Dictator," and Adolph Hitler.

Creating elaborate makeup for nearly 20 characters was a herculean task.

"We took our inspiration from Chester Gould's work," says Drexler.

"The work began by taking those flat, two-dimensional characterizations and sketching them toward a rounder reality. We then went on to make a small clay sculpture of the figure to give us an idea what the person looks like in 3-D," says Caglione.

There were many meetings with other creative artists during the planning process of the project.

"Warren, Vittorio, Dick Sylbert, the art designer, and Milena Canonero, the costumer designer, met with us to discuss the characters. It was a big challenge to transfer Gould's characterizations to the actors."

The process of creating the individualized makeup is involved and complicated, requiring many stages and steps.

"Warren cast the actors and then we made a life-mask of each actor's face," explains Drexler. "And from that we went to a plaster bust of the person. Then we sculpted in clay those portions of the face we wanted to change."

The makeup was designed for specific days of film shooting, so that there wasn't always time to test the makeup first.

"Warren really let us run... he put a lot of faith in us."

Working from the actor's life-mask, the artist sculpts in clay on the portion of the face to be altered. Once that portion is completed, the clay section is removed from the life-mask and work continues in refining the alteration piece. At this point both negative and positive molds of the isolated face section are used.

"The positive mold represents the actor's own nose, while the negative mold is the sculpture of that nose," says Caglione.

"The space between those two molds is filled with liquid latex and cured in an oven for many hours," he continues. "When the molds are separated, the resulting foam latex 'appliance' is ready for use. The technique is accurate enough to show fine skin details—bumps, small wrinkles—with fine edges so that it blends with the actor's own skin."

While the makeup artists were working their own brand of magic, the people at Disney's Buena Vista Studios Visual Effects Group had the gargantuan task of creating the background for a significant portion of the film.

"There is a purposeful lack of (visual) atmosphere in the city scenes," agree co-producers for visual effects, Michael Lloyd and Harrison Ellenshaw.



Careful use of color and lighting throughout the film produced the appropriate mood for each scene. Yellow, symbolic of good, is the color of Tracy's trenchcoat, while blue becomes a symbol of the underworld he's fighting.



The complicated process of creating individualized makeup begins with casting a life-mask of each actor's face. From the life-mask, the makeup artists form a plaster bust, and then sculpt onto the bust the portions to be altered.

"The visual effects used created a city which is very beautiful. The city is beautiful, but the people are bad. It would be a pity if the underworld characters got the upper hand in it. There are millions of twinkling stars and a wonderful full moon visible in many of the scenes.

"I've gone through tubes of phthalo blue painting blue skies for the matte paintings we've been doing," says Lloyd.

"Usually a tube of phthalo blue will last an artist a year or more. But we've used the color for even our nighttime skies so that the entire picture has a pristine look to it."

The artists in visual effects produced dozens of matte paintings on glass depicting the background scenes of the film. Utilizing research and picture book photos of various cities, the artists created a place that could be Chicago or New York or another bridge-dotted cityscape, but really isn't. It's a fantasy city where few clouds obscure the rich blue sky, where billboards are of a generic nature and the rising sun and warm full moon play an important part in establishing the mood.

"Warren didn't know at the beginning exactly what he wanted, but he had a feel for what it was," says Lloyd. "And he knew he wanted something different."

Through the genius of Ellenshaw and Lloyd, both of whom have worked on other films utilizing special effects, such as "Star Wars," "The Empire Strikes Back," "The Black Hole," and "Pete's Dragon," the unforgettable backdrop of "Dick Tracy" becomes almost another character.



Immersed in the seamy side of life by the nature of his job, at times Tracy finds himself longing for home and family—a feeling that becomes intensified when he encounters a homeless waif living by his wits on the danger-ridden streets of the city.



To achieve that look took many months of work. It's a complicated filmmaking process, with very few people technically capable of carrying off the intricate legerdemain displayed in this movie.

A large wooden-framed glass (much like a window) is the "canvas" upon which the artist creates the matte painted background. About 40 such paintings were used in the film. Certain portions of the glass are left clean so that the filmed live action can be melded to the painted background.

"It wasn't our intention to hide the fact that this is a picture with matte painted backgrounds," says Lloyd.

"We wanted it to be fun," says Ellenshaw.

"While the picture is played seriously in its heroic aspect, the filmmakers are not taking themselves seriously. The audience will know this is a special environment from the first frame. We want them to know it is pretend and its own unique world. They'll laugh, maybe cry, and come out knowing they had a good time." 🐭

## CALLING DICK TRACY

### Enter Stage Right...

By Anne Okey

The largest diamond in the world, the Balonian diamond, has disappeared — right in front of the eyes of the king and queen of Balonia and a crowd of onlookers at the city museum. The shimmering jewel was unveiled in its seamless glass case, when suddenly the case filled with smoke. When the smoke had cleared, the gem was gone — without a trace. So, who do you call to solve this heinous crime?

After a bit of controlled pandemonium, the milling crowd suddenly bursts into a musical plea: "Calling Dick Tracy. Detective Dick Tracy. Calling Dick Tracy."

A musical sequel to Walt Disney Pictures' much-touted comics detective film already?

Actually, this is one of the opening scenes to the Dick Tracy stage show debuting this summer at both Disneyland Park in California and the Disney-MGM Studios at Walt Disney World Resort in Florida.

"This is the first time we've created this type of show," enthuses Show Director Robert Jess Roth. "Like a Broadway show, it's a musical with a plot. And this will be the first time we've staged identical shows at both Disneyland and Walt Disney World *at the same time*. It's really been a great experience."

The team responsible for developing "Diamond Double Cross" consisted of director Roth, writer Tom Child, art director Stan Meyer, and choreographer Matt West. The show's theme song, "Calling Dick Tracy," was co-written by Tom Child and Don Harper.

The musical caper stays true to the movie in its use of primary colors for its cityscape sets, the forties-style costumes, and the makeup of the characters. "We just took the characters from the Dick Tracy movie and put them into an entirely new adventure," explains Roth.

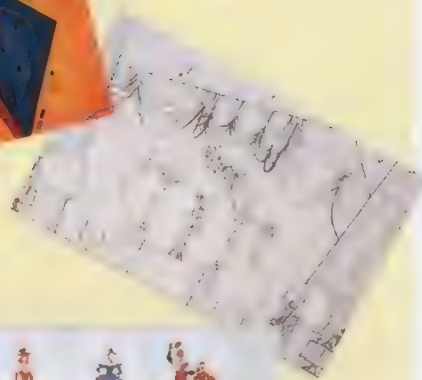
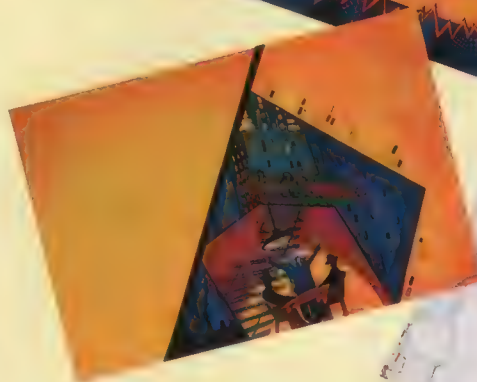
The 28-minute production takes the audience from the hide-out of Big Boy and his accomplices, Flattop and Mumbles, to the museum where the heist takes place, to the Club Ritz where the culprits are confronted, and finally on to a madcap street chase — where the charleston replaces the usual getaway car.

And, of course, there's the love angle, too — Tracy and Tess Trueheart, Big Boy and Breathless Mahoney.

Will the diamond be recovered? Will Tracy propose to Tess? Will Breathless teach Tracy to dance? Will that two-way wrist radio ever give Tracy and Tess a little piece and quiet?

Find out in "Diamond Double Cross," playing through December 1990 on the Videopolis stage at Disneyland (beginning June 15), and at the Theatre of the Stars at the Disney-MGM Studios at Walt Disney World.

Early sketches for "Diamond Double Cross" reveal that designers envisioned extensive use of primary colors, forties-style costumes, and cityscape sets to recreate the mood of the film for the stage.





# THESE FASHIONS WILL LEAVE YOU

## Breathless

By Denise Harrison

Dick Tracy clothing styles are jumping from the screen in the form of Dick Tracy apparel.

"It's the late 1930s and early 1940s-look resurfacing," says Rosalind Nowicki, Walt Disney Company apparel manager for film and television licensing. "The double-breasted style in bright colors for men is a trend which has been predicted in numerous trade publications. They say Dick Tracy styles will be the height of fashion which includes headwear and outerwear."

The men's collection features a yellow trench coat — the signature of our movie hero — and matching yellow fedora. The ensemble also comes in brown and black.

For women — now hold onto your boas — it's the Breathless Mahoney Collection, a complete line of evening dresses and

1980s toward more sophistication. They are very sexy and have a look which can go to the prom as well as to dance clubs."

She says licensee and manufacturer L.A. Glo has designed more than 25 styles, with good quality at affordable prices.

The glamorous plunging necklines and backs, high side slits, and slinky spaghetti straps are made with romantic fabrics which re-create the period. The stretch satins, crepes, and stretch lamés are, in some designs, accented with sequins, feathers encircling the shoulders, or rhinestone cuffs or straps.

The colors are as vivid as the vibrant primary colors of the movie—royal blue, red, purple—and striking white or sultry black.

To add to the look, Wendy Gell Jewelry has created exact replicas of the most prominent pieces of jewelry from the film.

Where can you find all this?

At Disneyland and Walt Disney World, of course. Otherwise, check at your nearest Dick Tracy shop.

Dick Tracy shop?

Yes! While many department stores and boutiques are picking up the line, some are actually setting up Dick Tracy shops for one-stop shopping for clothing items, toys, housewares and gifts.

"The licensees and stores are really excited about it," says Nowicki, "and so are we. It's terrific to have a big movie like 'Dick Tracy' that can inspire such a visually exciting merchandise line."



accessories inspired by the stunning "femme fatale" movie character.

"Whereas the Dick Tracy style is already a trend in men's wear, we expect the Breathless Mahoney Collection to set a new trend for the ladies," says Nowicki. "This collection moves from the ruffly and lacy styles in evening dresses of the





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# Happy New Year,



## PLEASURE ISLAND!

A Disney Party for Adults Only

It may be summertime everywhere else, but at Pleasure Island it's New Year's Eve every night of the year — with a gala celebration to ring out the old and ring in the new.

At 7:00 each evening, Pleasure Island becomes a private party for adults 18 and over. (Younger children may be admitted if accompanied by a parent who understands that the entertainment is geared to adults.) A one-price admission of \$9.95 includes entry to any and all of the six themed nightclubs, as well as the street-party New Year's Eve celebration.

Stan Freese, Entertainment Producer for Pleasure Island, worked closely with Walt Disney World Entertainment in



Exploding fireworks and cascading confetti signal the "New Year" every night at Pleasure Island.



The all-new Pleasure Island means "party" — for adults only!





Party-goers fill the streets of Pleasure Island to welcome in the "New Year."



Guests at "Mannequins" dance on its rotating turntable floor.

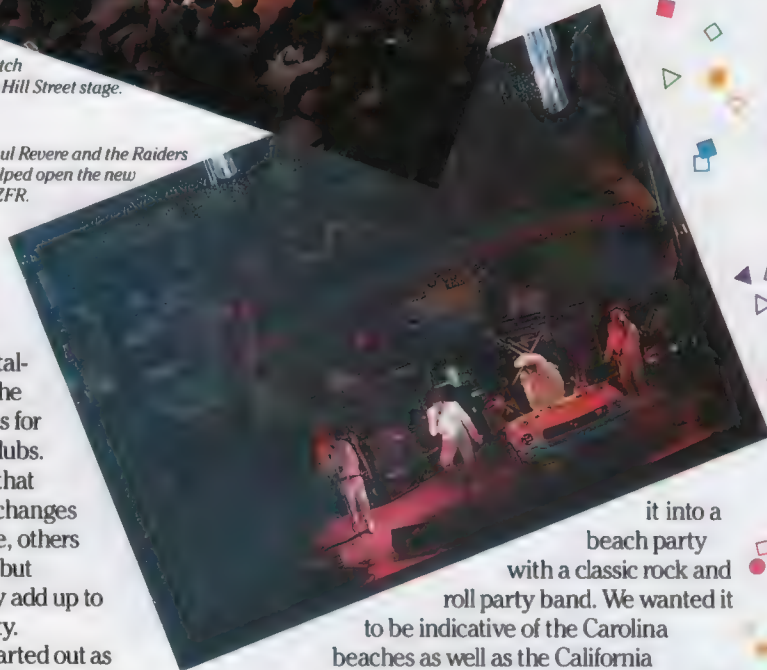


Dance to the music or just watch the action at the Hill Street stage.

Paul Revere and the Raiders helped open the new XZFR.



Two-step your partner to country sounds at the "Neon Armadillo."



locating the talent to fulfill the new concepts for the Island's clubs. He explains that some of the changes are extensive, others more minor, but together they add up to a terrific party.

"XZFR" started out as a dance club/roller rink, featuring a highly produced rock and roll show band," he says. "Now, we've turned

it into a beach party with a classic rock and roll party band. We wanted it to be indicative of the Carolina beaches as well as the California beaches, with the emphasis on 'Big Chill' party music, like 'Louie, Louie,' and 'Mony, Mony.'"

As for the other clubs, "Mannequins" is styled as a sophisticated New York disco, where you never know if the dancer next to you is real or...? "Cage" is brand new. Formerly "Videopolis East" for the under-21 set, "Cage" is now the mysterious setting for an alternative contemporary sound.

For country-western lovers, the "Neon Armadillo" belts out the best of the west. "For this club," says Freese, "We're bringing in the best country groups — not just from the local area in Florida, but from



Nashville and California as well. Each month we'll have a different band."

But you don't have to dance to have a good time at Pleasure Island. In addition to the music clubs, there are more sedate methods of entertainment.

In the "Adventurers Club," bizarre members will spin you tales of eerie adventures to far off places, while the "trophies" gracing the walls of Merriweather Pleasure's favorite club insist on telling you their version.

The "Comedy Warehouse" has added comedy schtick to complement a special "best of" version of the comedy show "Forbidden Disney."

Everyone gets in on the fun here. From the moment you set foot on Pleasure Island, you feel that you've entered a wonderful private party.

At the top of Hill Street a live band urges party-goers to dance in the streets. "We found a Blues Brothers-type band for



Shrouded in mystery, "Cage" provides an intriguing backdrop for its pulsating, "alternative sound" disco beat.



The crowd gathers outside XZFR to cheer in the "New Year."

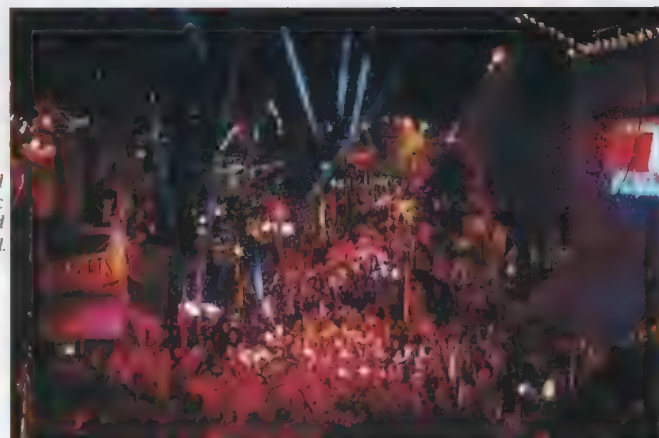


the street party," says Freese, "complete with fedoras, double-breasted suits, and sunglasses." But the party isn't always the same. "This band will alternate with a 'world beat' band," Freese explains. "That's island party music — a combination of reggae, salsa, calypso."

The highlight of the evening occurs as the clock approaches "the magic hour" (11:00 p.m. Sunday through Thursday, midnight Friday and Saturday) and the countdown begins. At the moment of "New Year," the island lights up as fireworks explode overhead in a spectacular display of pyrotechnics. Party-hatted guests, screaming "Happy New Year!", whirl noisemakers, blow celebration horns, and find themselves in the midst of a living music video with dancers gyrating around and above them. Finally, all are caught in a rainbow shower of confetti.

At the end of an evening on Pleasure Island, you *know* you've been to a party!

**By Anne Okey**



Vibrant color and driving music create a party mood for Pleasure Island.





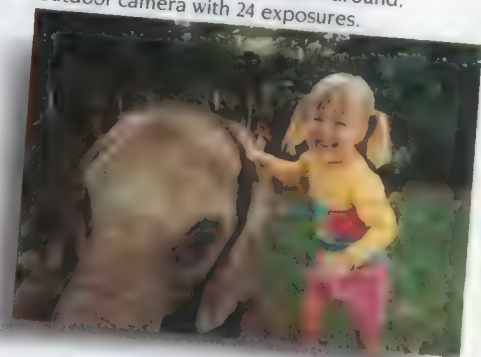
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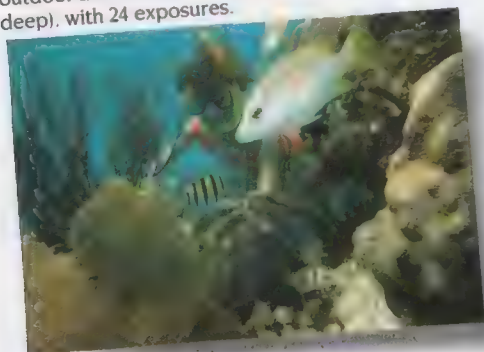




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**M**any things come to mind when you hear "American Classic." John Wayne. "Gone With the Wind." Hot dogs. Football. Disneyland.

Now, combine the last two and you have the right ingredients for a brand new American classic — the Disneyland Pigskin Classic, college football's newest NCAA-sanctioned pre-season game.

Sponsored by Disneyland Park in California and administered by the Orange County Sports Association, the soon-to-be-annual game will pit two of the previous football season's top collegiate teams against each other in a game to kick off the new college football season.

The first Disneyland Pigskin Classic, scheduled for Sunday, August 26, at Anaheim Stadium in Southern California, will feature two of the top-rated college teams of 1989: the University of Colorado Buffaloes and the University of Tennessee Volunteers. Both teams completed an impressive 1989 season with 11-1 standings. The Buffaloes, ranked number one in the country, went to the Orange Bowl where they experienced their only loss of the season to Notre Dame. The Volunteers made it to the Mobil Cotton Bowl where they defeated the Arkansas Razorbacks. Their only loss of the season was to Alabama during the sixth week of the football season.

The Pigskin Classic is slated to follow the Kickoff Classic, another annual pre-season game played at Meadowlands in New Jersey each August.

"It is our hope that the Disneyland Pigskin Classic will grow into one of America's premier annual athletic events," says Jack Lindquist, Executive Vice President of Creative Marketing Concepts for Walt Disney Attractions, and President of the Orange County Sports Association. "Intercollegiate football deserves a spectacular opening each year, and the Disneyland Pigskin Classic should excite not only Anaheim and Southern California, but the entire country. (The game will be televised nationally via NBC.) Disneyland is proud to be part of this exciting concept."

The first Disneyland Pigskin Classic will be one of the highlights of the Park's yearlong 35th Anniversary celebration, and naturally, the Classic's kickoff and halftime presentations will feature creative entertainment by Disneyland, with Mickey and his friends as the stars of the show.

The event is also part of the Orange

# DISNEYLAND SCORES ANOTHER TOUCHDOWN



Jack Lindquist (Executive Vice President of Creative Marketing Concepts for Walt Disney Attractions) announced the Pigskin Classic last January in front of Sleeping Beauty Castle at Disneyland. Flanking their "captain" are teammates Mickey, Donald and Goofy, and lovely cheerleader Minnie.

For Pigskin Classic ticket information, call University of Colorado: (303) 492-8337; University of Tennessee: (615) 974-2491; Anaheim Stadium: (714) 634-1984; or your local Ticketron outlet. For Disneyland ticket information, call 1-(800)-672-3000.

County Sports Association's calendar of national events which includes the Freedom Bowl Game and Gala, collegiate basketball tournaments, and a celebrity golf challenge.

Proceeds from the Disneyland Pigskin Classic will benefit the American Football Coaches Retirement Trust Fund, the participating teams, the National Football Foundation Hall of Fame Scholarship Fund, and the National Association of Collegiate Directors of Athletics.

The Disneyland Pigskin Classic continues a long tradition of Disney involvement in the sporting world. For decades, The Walt Disney Company has been a supporter of national athletics, including the United States Olympic Team. With the Pigskin Classic Disney now offers the nation another dimension in sporting entertainment, and, quite possibly, the newest American classic. 🐻

By Doré Gogerty



Walt Disney's CLASSIC

# The Jungle Book



MPAA RATING: G GENERAL AUDIENCES

TECHNICOLOR®

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**OPENS JULY 13 AT THEATRES EVERYWHERE**



# It Looks Like a Disney Afternoon

## Adventure and Comedy in Cartoon Capers



"DuckTales"



For this issue of *Disney News*, we've rounded up a very active cast of characters and managed to get them to sit still for a special "family portrait." Beginning this fall, this family will be entertaining you for two full hours each weekday during The Disney Afternoon.

Starting off the fun is "DuckTales." Scrooge McDuck, still looking for more gold to add to his already bursting accounts, will be getting himself and nephews Huey, Dewey and Louie into more hot water as they continue their globe-trotting adventures.

Then "Chip 'n Dale's Rescue Rangers" arrive on the scene to fight

crime and injustice in both the human world and the animal kingdom. Joining the dynamic chipmunk duo are Monterey Jack, the musclemouse; his long-time partner, Zipper the fly; and Gadget, the petite inventor who is almost as smart as she is pretty.

New to the television screen is "Tale Spin." Baloo the Bear has found his way out of "The Jungle Book" and into high-flying adventure. It seems that Baloo and his new sidekick, Kit Cloudkicker, are part of an outrageous band of daredevil pilots who love nothing more than searching for danger and excitement in exotic places. Louie the Ape (formerly king of the jungle) is also part of the

"Tale Spin" cast. He's finally gotten his wish and is now a music-loving nightclub owner.

To round out the afternoon's special programming, it's "Disney's Adventures of the Gummi Bears." All your favorites — Zummi, Gruffi, Grammi, Cubbi, Sunni, and Tummi — are moving from Saturday morning to The Disney Afternoon. Each day will bring enchanting new escapades involving new foes and new friends in the mythical forests of Gummi Glen.

Our "Suitable for Framing" portrait of The Disney Afternoon family was first pencil-sketched by Jim Franzen, a Disney artist in the Consumer Products Division. Franzen was a professional freelance illustrator in Chicago from 1960 to 1978. When he moved to California in 1979, he joined Hanna-Barbera Studios as a character designer for "The Flintstones" television series. Later, he worked as a layout artist for "The Smurfs."

Franzen has been with The Walt Disney Company since 1982.



"Chip 'n Dale's Rescue Rangers"



"Tale Spin"

From Franzen's pencil sketch, Rick Brown, an independent illustrator, produced the final airbrushed art. Brown, who has worked regularly with several divisions of The Walt Disney Company since 1983, has illustrated some of the top-selling Disney animation posters of the classic characters. His works include Mickey & Minnie — American Gothic poster; Mic 'n' Min in Pink Cadillac poster; Mickey's 60th Anniversary poster; Jessica Rabbit 6' door poster; Disney-MGM Studios logo; and the Mickey Mouse Club logo. 🐭



"Disney's Adventures of the Gummi Bears"

The four "siblings" of The Disney Afternoon family are "DuckTales" with Scrooge McDuck, his nephews Huey, Dewey and Louie, niece Webby, and Launchpad McQuack; "Chip 'n Dale's Rescue Rangers" with chipmunks Chip and Dale, musclemouse Monterey Jack, Zipper the Fly, and Gadget; "Tale Spin" with Baloo the Bear, Louie the Ape, Kit Cloudkicker, Rebecca Cunningham and her daughter Molly; "Disney's Adventures of the Gummi Bears" with Gummi Zummi, Gruffi, Grammi, Cubbi, Sunni, and Tummi.



# Wally Boag

By Mark Hawthorne

Wally Boag, known to Disneyland guests for 27 years as the adroit comic star of the "Golden Horseshoe Revue," clearly loved his creative tenure with Walt Disney.

"In those early days," he says, "Walt was frequently at the Park, sometimes looking like one of the workmen. Not the smallest bit of litter would escape his eye, and he'd stoop to pick it up. Whenever we met, we'd stop and talk. He always had a new project in mind and, with a wave of his hand, would indicate where, for instance, the Matterhorn would be."

Boag was a stage performer for 22 of his 34 years when he signed a two-week contract to appear in Disneyland's "Golden Horseshoe Revue," a rollicking frontier stage show featuring music, dancing and comedy. He generated laughs as both a brash traveling salesman—complete with a rubber chicken and maneuverable toupee—and gun-toting cowboy Pecos Bill since the Park's opening day in 1955.

He did it so well he stayed until 1982, retiring after 40,000 performances, assuring his place in *The Guinness Book of World Records*.

Boag's delight with his Disney days was not one-sided. "Walt loved the Golden Horseshoe," he recalls. "The stage-left box was designated as his. He often brought guests to see the show, and one time he brought in the Frontierland Indian performers—in complete war-dance regalia!" Boag remembers this well, as he got a big laugh out of Walt when he ripped off his toupee, handed it to Chief Whitehorse, and said, "Here, take this. I'll save you the trouble!"

But Walt relied on Boag for more than his vaudevillian antics; he asked him to join the "Imagineers" at Walt Disney Imagineering (at that time, WED) to help develop the *Haunted Mansion* and

*Enchanted Tiki Room* for Disneyland.

Boag not only wrote a significant portion of the *Tiki Room* show but provided the voices for some of the fledgling Audio-Animatronics birds including José, the avian emcee. "It was wonderful to have a boss whose calls often meant yet another creative opportunity," he says.

"The last time I saw Walt was about two weeks before he died. It was when they were building Club 33 (a private dining room in

Disneyland) and Walt and Roy's suite in New Orleans Square. I was over at the construction site and there was Walt and Mrs. Disney and their two grandchildren.

"He said, 'This is going to be great. We're going to use all the furniture from 'The Happiest Millionaire.' That picture didn't make a lot of money, so we're going to get some use out of it.'"

"I had to get back to the show, so I left them, and I never saw him again."

Boag still finds time to perform between gardening and golf, making an occasional appearance on television and commuting from Southern California a few times a year to appear at Las Vegas conventions.

Clearly, his association with Walt transcended a business relationship. "His mind was brilliant," he says, "and all of a sudden he was gone. There's so much more I'd like to have talked to him about." ❧



Wally Boag, hired by Walt for the opening performance of the "Golden Horseshoe Revue" in 1955, entertained Disneyland audiences in a record-setting 40,000 performances. (We're not sure, but rumor has it the chicken used a stand-in.)



# HAPPY BIRTHDAY

## Thank You for 35 Years of Memories



A "Disneyland Big" 35th Anniversary celebration takes place each day throughout the year in "The Happiest Place on Earth."



The Pack Mules hit the trail in 1959 but the Mine Train chugged along till 1977.



Stagecoaches and gunfighters made Frontierland really wild.



An early Mickey and Minnie greet Disneyland visitors.



TWA Rocket to the Moon, 1955-1966; Flying Saucers, 1961-1966.



Mission Control changed course from the moon to Mars in 1975.



The view of today's Tomorrowland evokes the excitement and fantasy that is Disneyland.



In 1977, Space Mountain arose to dominate Tomorrowland.

**"Almost everyone warned us that Disneyland would be a Hollywood spectacular—a spectacular failure."**

**Walt Disney**

**T**oday, as Disneyland hosts the biggest-ever, yearlong party to celebrate

its 35th Anniversary, it's hard to believe that there was a time Walt's dream seemed destined to languish on the drawing board. "I could never convince financiers that Disneyland was feasible," Walt later said, "because dreams offer too little collateral."

To prove his belief in his dream, he not only invested the Company's assets in the project, he borrowed heavily on his own life insurance and sold his Palm

Springs vacation home. His enthusiasm must have been infectious, because soon a group of Studio employees, "The Backers and the Boosters," established a construction fund in order to make personal contributions.

In those early days, Walt's brother, Roy, made one of the few accurate observations about the Park's potential. In a 1954 address to a group of Orange County officials who had been invited



# DISNEYLAND!

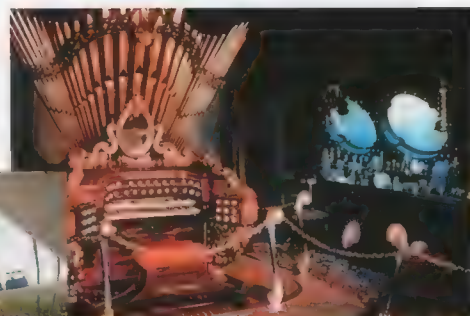
A thrilling ride down Big Thunder Mountain replaced the milder Rainbow Caverns Mine Train in 1979.



From 1967 to 1985 guests were miniaturized for an Adventure Thru Inner Space.



Seen 1955-1966 at 20,000 Leagues Under the Sea, this organ is now in the Haunted Mansion.



House of the Future, 1957-1967.



Michael Jackson brought "Captain EO" to life in 1986.



George Lucas and his "Star Wars" stars became part of the Disney family when Star Tours opened in 1987.

Indians were a familiar sight in Frontierland until 1971.



With the Monorail above and Submarines below, the mermaids soon tired of the Lagoon.



1972 brought Bear Country and the Country Bear Jamboree.



Where Indians once danced, now guest-packed logs hurtle down Splash Mountain.



Fantasyland remained virtually unchanged from opening day in 1955 until New Fantasyland debuted in 1983.



Snug beneath the towering Matterhorn, today's Fantasyland is a fairy tale village.



to the Disney Studios in Burbank, he promised, "It will not be a honky tonk annoyance, but a credit to the community...it's impact will not only be national, it will be international."

Launched 35 years ago, July 17, 1955, on a shoestring and a prayer, Disneyland has more than justified the faith of its founder, and fulfilled the prophecy of its future.

Yet, while its legacy stretches across

the nation to Walt Disney World, and around the world to Tokyo Disneyland and Euro Disneyland, the original continues to evolve, as Walt intended. "Disneyland will never be completed," he once said. "It will continue to grow as long as there is imagination left in the world."

So, Happy Birthday, Disneyland, to your past, your present and your future! 🐻

By Anne Okey



In 1954, a proud Walt Disney explains the wonder that he calls "Disneyland."



1955

# What in the World Was Going On?

By Denise Harrison

*As part of our salute to Disneyland's 35th Anniversary, we thought it might be interesting to look back on what else was happening in the world in 1955. Obviously, we couldn't cover every major event, but here are a few of the year's highlights.*

**O**n July 17, 1955, people from all sections of the country descended on Anaheim, California, as early as 2:00 a.m. to witness the birth of Walt Disney's dream — Disneyland.

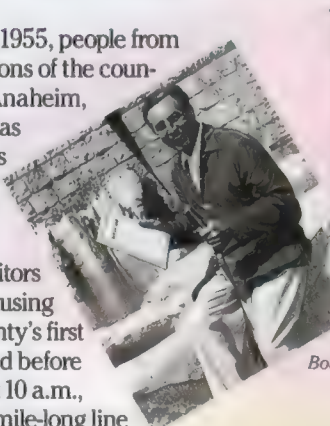
Nearly 30,000 visitors arrived that day (causing one of Orange County's first true traffic jams) and before the gates opened at 10 a.m., they had formed a mile-long line from the Main Entrance, across the Parking Lot and down Harbor Boulevard.

"Snow White lives. Donald Duck quacks. Captain Hook stalks the paths of Never Land," wrote the *Los Angeles Times*.

Walt Disney greeted his opening day guests in Town Square with: "All who come to this happy place — Welcome... I dedicate Disneyland to the people of the world, young and old, with a dream in their hearts."

Disneyland was indeed a dream come true for Disney and for Americans who, in 1955, were living one of the most interesting, fantasy-driven periods of the century.

It was just ten years after the end of World War II, two years after Korea and, although memories remained vivid, Americans were feeling more



Walt's opening day "able assistants" included television hosts Ronald Reagan, Bob Cummings and Art Linkletter.

safe and secure than they had in many decades. It was the basis for the 1970s television show "Happy Days" — the economy was good (certainly good enough for the less materialistic society of

1955), with inflation at minus 0.3%, unemployment just over 4%, and during that year, President Dwight D. Eisenhower would raise the minimum wage from 75¢ to \$1.00 per hour.

Half the population went to church and there was not yet a reason for rating movies according to parental guidance (although most Catholic families did rely on the Legion of Decency weekly movie ratings).

There was a population explosion and it was a rare woman who worked outside of the home. Fashion fads for women were Maybelline makeup and A-line skirts and dresses (introduced as that year's haute couture by Dior); for men it

was charcoal gray suits. Little girls were Annie Oakley; little boys were Roy Rogers; and both wore Davy Crockett coonskin caps.

But the country was becoming a paradox of optimism peppered with the beginnings of important social change. The world of entertainment — particularly music



BLUE-RIBBON BEAUTY that's stealing the thunder from the high-priced cars!



— was headed for one of the biggest transitions of the times when the term “rock and roll” emerged that year. The melodic songs “Moments to Remember” and “Love is a Many Splendored Thing” were sharing the charts with “Rock Around the Clock” and “Ain’t That a Shame,” while a young country boy named Elvis was just starting his climb to the top with his first real hit, “That’s Alright, Mama.”

Television was still a new medium and producers couldn’t get new shows on the air fast enough to fill the demand. One show made history in January when Eisenhower held the first televised presidential press conference.

By the beginning of 1955 America already had a variety of shows to watch, and later in the year some of television’s most famous shows made their debuts. Johnny Carson was first seen on CBS. “I Love Lucy,” “Dragnet,” and “I’ve Got a Secret” were already on top of the ratings when new shows “The Honeymooners,” “Alfred Hitchcock Presents,” “The Lawrence Welk Show,” “Gunsmoke,” “Captain Kangaroo,” and “The Mickey Mouse Club” filled in the networks’ lineups. The big quiz show era began with “The \$64,000 Question,” and Dr. Joyce Brothers became famous after her appearance on that show.

Books were selling well and best sellers included *The Power of Positive Thinking* by Norman Vincent Peale, *The Secret of Happiness* by Billy Graham, *The Man in the Gray Flannel Suit* by Sloan Wilson, and *Not as a Stranger* by Morton Thompson.

In just a few more years people would begin to question traditional values, and some of the first rumblings of much of our future social dissent appeared in 1955.

Although most people understood and were content to live according to society’s expectations, some were beginning to wonder. Thus, 1955 was the year Ann Landers answered her first letters from those seeking advice. Also new in print was *The Village Voice* newspaper.

Other hints of some of America’s later challenges were the movies, “The Man with the Golden Arm” and “The Blackboard Jungle,” which together pointed to the problems of drug abuse and the difficulties in inner city educational systems.

Most of the popular movies in 1955, however, were a reflection of the country’s fascination with passion. The Acad-

emy Award for best picture went to “Marty,” a sweet love story starring Betsy Blair and Ernest Borgnine, who walked off with an Oscar for Best Actor. Other hits included the three-hankie “I’ll Cry Tomorrow” with Susan Hayward; “To Catch a Thief” with Robert Wagner and Grace Kelly; and “East of Eden” with James Dean and Julie Harris.

Dean, the 24-year-old star of another 1955 movie, “Rebel Without a Cause,” which became legendary for its pessimistic depiction of the rebellious energy of youth, died in September the same year in a car crash.

In 1955 we would also lose the great

pitcher Cy Young, actors Theda Bara, Lionel Barrymore and Carmen Miranda. Albert Einstein, Enrico Fermi, and Charlie Parker left us that year as well. Other endings included the resignation of British Prime Minister Winston Churchill and the ousting of Argentinean leader Juan Peron.

But there were also significant beginnings. The AFL labor union merged with CIO and George Meany became its president. Mayor Daley was elected in Chicago; West Germany joined NATO; and “the Pill” was developed.

In December of 1955, Rosa Parks defied the state law in Alabama that required blacks to give up their seats on buses for white passengers. Parks’ defiance set a tide in motion. Martin Luther King, who was 34 years old, led a boycott of buses in Alabama. As a result of these efforts, 1955 became the year the U.S. Supreme Court ordered school segregation to end “in reasonable time” and the Interstate Commerce Commission banned segregation on interstate trains and buses.

The long battle against polio finally turned in our favor this year, too. It was in 1955 that Yale’s Albert Sabin reported testing a live polio vaccine. At the same time in Michigan, tests were indicating that the vaccine developed by Jonas Salk would be an effective medicine against the dread disease.

It was indeed a young America. Little could we imagine such

wonders as personal computers, movies at home via VCR, audio cassettes, compact discs, or even contact lenses. Man had yet to walk on the moon, and space shuttles were the stuff of science fiction. As sophisticated as the infant Disneyland’s attractions seemed in 1955, who would have believed the likes of *Star Tours* or “Captain EO?”

In fact, “Captain EO” star Michael Jackson wouldn’t be born for another three

years, and the creative mind behind *Star Tours*, George Lucas, was just nine. In the year of Disneyland’s opening, future newsmakers Sally Ride and the Rev. Jesse Jackson were only four years old. Daniel Ortega of Nicaragua was 10, Gorbachev turned 24, and Oliver North was just 12.

But at the time Disneyland opened, few Americans were concerned about the future. The present — just as Disneyland — seemed to have it all. 🐭





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WALT DISNEY'S  
Magic Kingdom Club



# It's a one-stop look AT Disneyland HISTORY

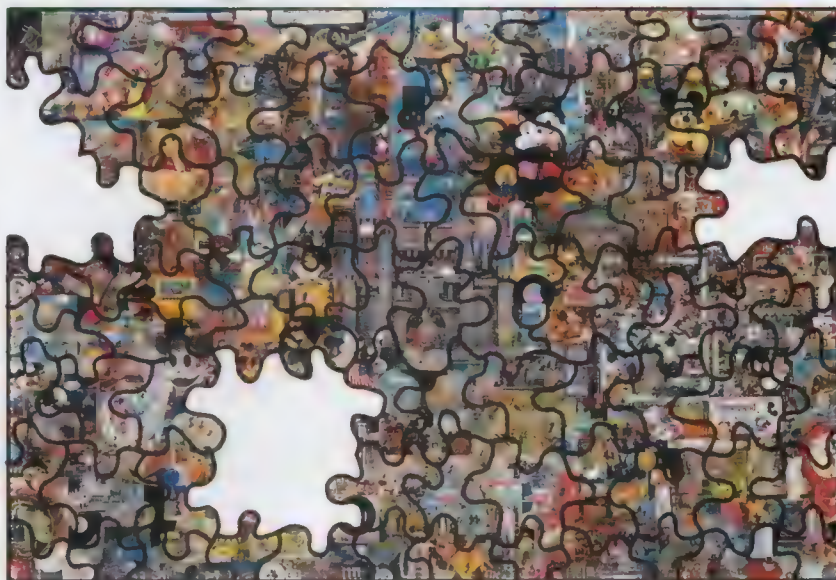
Look! Here's a 35-year-old Disneyland decal, one given to Park guests during Disneyland's opening week in July 1955. Just to the left of that is a box for the "Disneyland Monorail Game," circa 1960. There's a set of Disneyland blocks ('70s vintage) and a specimen of that most-talked-about piece of memorabilia — the Disneyland ticket book. Prominently displayed is a stuffed Mickey Mouse doll hugging a stuffed Minnie. It's a rare sight. In the early '60s, these two were

designed to be sold as a pair, until (legend has it) Walt Disney decided their cuddling might offend some Disneyland guests and had them removed from Park shops.

Moving up through the decades, you can spot bits of comparatively recent Park history: a photo of Michael Jackson as "Captain EO," a Disney Dollar, *Splash Mountain* buttons.

These items—and some 2,000 more!—are gathered together in "Magical Memories," the 8-by-12-foot "assemblage" which stands in the Mall leading to Disneyland's Main Entrance. Throughout 1990, Disneyland's 35th Anniversary year, visitors will be stopping on their way into and out of the Park to experience 35 years of Disneyland-related images, arranged into a three-dimensional sculpture/collage created especially for the anniversary by artist James Ridlon.

The elements of Ridlon's own background are almost as colorfully commingled as the material of "Magical Memories." A sculptor and department head at the College of Visual and Performing Arts at Syracuse University, Ridlon is also an alum-



*A model of Sleeping Beauty Castle by James Ridlon is the centerpiece of "Magical Memories." "... the Castle is the center of the Park ... that feeling inspired the composition of the pieces in the assemblage."*

nus not just of Syracuse U., but of its football team. In 1957 he was the San Francisco 49ers' second-round draft pick (after John Brodie) and in 1964 he was All-Pro defensive back for the Dallas Cowboys.

In some instances, Ridlon's sports background dovetailed neatly into his work as an artist.

Prior to the creation of "Magical Memories," his best known work probably was the assemblage he did to commemorate the 25th anniversary of "ABC's Wide World of Sports." For that one, he incorporated such items as Arnold Palmer's driver, Peggy Fleming's figure-skate blades, Muhammad Ali's robe and even the helmet of Chicago Bears' tight end — and now coach — Mike Ditka (who once broke Ridlon's nose in a Bears/49ers game).

It was the "Wide World of Sports"

assemblage that brought Ridlon to the attention of Jack Lindquist, Executive Vice President, Creative Marketing Concepts for Walt Disney Attractions. "I started thinking about it. I thought, 'If he could do that with 25 years of Wide World of

Sports, imagine the stuff we could get together for 35 years of Disneyland!' I called Jim and we talked about it."

In making his own contribution to the legacy of Disneyland art, Ridlon acknowl-

edges the assistance he received from Disney veterans like Lindquist, Walt Disney Imagineering Vice President John Hench, Dave Smith of the Disney Archives and Milt Albright of Disneyland Special Projects. "I wanted to talk to people who had a feeling for Disneyland and the Disney philosophy," Ridlon says. "These were people

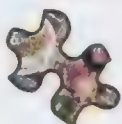
who could help me grasp the sense I wanted to convey in the piece—the excitement, the love, the fun of Disneyland."

Albright became Ridlon's special Disneyland liaison after the artist returned to Syracuse to begin work on the "Magical Moments." He provided items from his own 40-plus-year-old collection of Disneyana and he identified and documented others that Ridlon had obtained by advertising on the East Coast. Albright also solicited memorabilia from others at Disneyland and, with Dave Smith, helped Ridlon select items at a Mouse Club memorabilia sale in Anaheim, California.

Ironically enough, "Magical Memories," having taken approximately 2,000 pieces of Disneyland memorabilia out of circulation, actually increased the amount of memorabilia available. The assemblage can be found at Disney Stores in the form of collectible posters and a jigsaw puzzle.

Jack Lindquist adds, "I've spent some time watching people at the Main Gate. Some will just glance at it as they walk by. Others will stand out there for half an hour saying, 'Remember that?' I was looking for something that Disneyland guests could spend 30 seconds or 30 minutes looking over, it's working just the way I hoped it would."

By John McClintock





# Yankee Doodle Disney

"America. Keep on flying now—  
Keep your spirit free, facing new frontiers."  
Theme from *The American Adventure*



Our colorful American heritage gave Walt Disney a wonderful stage from which to simultaneously educate and entertain. Disney's personal commitment to historical re-creation started

on Main Street, U.S.A., at Disneyland Park in California in the Opera House with the life-like presentation "Great Moments with Mr. Lincoln."

In this moving tribute, Abraham Lincoln speaks for all America — with words as prophetic today as they were when first spoken more than a century ago. Both emotionally stirring and red-white-and-blue patriotic,

"Great Moments with Mr. Lincoln" led the way to even more ambitious Disney Theme Park attractions that embrace and showcase our American history.



*Great Moments with Mr. Lincoln*

In the Magic Kingdom at Walt Disney World Resort in Florida, Liberty Square — with its *Hall of Presidents* — emerged as a celebration of American independence. Next, *The American Adventure* debuted in World Showcase at Epcot Center to capture the spirit of America. *The American Adventure*, a grand salute to famous faces and decades of change, lifts the hearts of its visitors with inspirational quotes and lyrics.

These three dramatic presentations prove that education can be moving and entertaining as well as informative.



*The Opera House at Disneyland*

## Coins Tell Our Nation's Story

In April 1792, Congress established an official United States of America Mint to be built in Philadelphia, the early capital of the new nation. The Mint's first purchase was for one dollar's worth of copper. Silver and gold coins were introduced in 1794 and 1795, respectively.

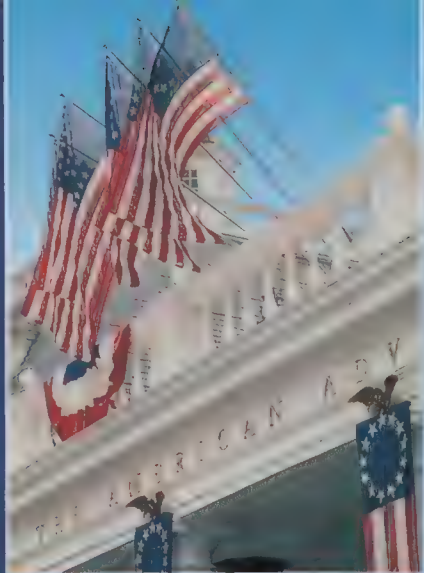
Collecting coins is an exciting Americana hobby, as well as a smart investment. Starting a collection can be as easy as looking for different coins daily. If you are going to be a serious collector, it is important to collect coins that are in perfect condition, clean and unworn. Each year, the U.S. Mint produces sets of uncirculated coins just for collectors. The coin sets contain ten



Americana treasures, historical replicas: coins and stamps from Liberty Square's Heritage House; Magic Kingdom, Walt Disney World

Coins are reminders of historical events and people





*The American Adventure*

coins: five coins from the Philadelphia Mint and five from the Denver Mint. These sets and uncirculated silver dollars are available at most coin shops.

One of the most fascinating aspects of coins is that they remind us of our history. For instance, the Lincoln Cent was first issued in 1909 to commemorate the 100th anniversary of Abraham Lincoln's birth; the Roosevelt Dime was created in 1946, with the reverse side depicting two important American symbols — the olive and oak branches, for peace and prosperity. In 1964, the "Liberty Bell" Half Dollar was updated with the portrait of our 35th president, John F. Kennedy.

An American coin collection can bring a wealth of stories from the past, making coin collecting not just a hobby but an intriguing history lesson.



*Red, white and blue gardens in World Showcase*



*Liberty Square*

## Stamps Are Miniature Pictures of History

One of the most popular hobbies in the world is stamp collecting. The U.S. Postal Service estimates that 20 million people collect stamps. It is a fascinating hobby because stamps depict important events and famous people, and reflect historic periods. Many stamps are works of art. Talented artists and photographers design stamps. They are printed with great care and skill. Having a stamp collection can be like owning a small gallery of historical art.

Starting a stamp collection is just a matter of getting as many different stamps together as you can: United States stamps, foreign stamps, and a variety of special subjects. Then, after you've been collecting for a while, you'll have a better idea about what kind of stamp you want to specialize in. You might even have two or three special interest stamp collections. And, you might want to join a stamp club for the fun of stamp trading.

The value of a stamp depends on two things: how rare it is and what condition it's in. When collecting stamps for your collection, look for stamps that are in the best condition. Look for bright printed color, clean, unfaded, unstained paper. Are the edges in good condition? Is a cancellation mark heavy and unclear? The United States Postal Service publishes a book yearly, *The Postal Service Guide to U.S. Stamps*, that shows all U.S. stamps and places values on unused stamps in fine condition. As the value of the stamps increases each year, so does your collection!

*United States Postal Service*



*Stamps are miniature art galleries.*



# Quilts:

## Heirlooms of American History

Quilt-making is one of the oldest of the Americana crafts and traditions. From generation to generation, American women have passed on the sewing skills, patterns and the artistic appreciation of quilting.

When you collect quilts you are collecting personal pieces of history. Most quilts reflect a story or suggest a personal attachment, such as a friendship quilt. And many contemporary quilts display the creative spirit of the modern American quilter. Collecting quilts is a great way to become part of this American tradition, but for the more adventurous, why not keep the tradition flourishing by sewing your own

individual quilt?

Selecting a quilt pattern depends on your personal creativity, sewing skills and the amount of time you want to invest in your quilting project. Traditional patterns are readily available, as are many informative books on the subject. Two of the most current books are *Quilting and Patchwork Dictionary* by Rhoda Goldberg and *Complete Guide to Needlework a Reader's Digest Book*.

If you feel adven-

The "Flying Free" quilt was designed and sewn by Dawn Navarro.

turous, this "Flying Free" quilt pattern challenges an advanced quilter to create a patriotic heirloom. The quilt is a square 72" x 72" with red, white, and three blues comprising thirteen stripes and 50 stars.

The pieced quilt consists of nine blocks, each composed of 163 individual pieces sewn together to form the 21" x 21" block.

Two borders, a 3" white panel and a 1½" blue binding, give the blocks plenty of open space. The large white stars

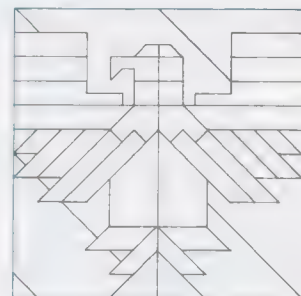
are appliqued, while the small stars are gold paint, stenciled with a brush.

"Flying Free" is a monumental sewing project that will yield a lasting memory. Quilts that require this kind of dedication reinforce the American tradition of quilting.

Quilt block pattern. Enlarge to 21" x 21"



Quilt block.





# Christmas Angels

Disney Characters © The Walt Disney Company

An  
enchanted  
collection  
of 12  
hand-painted  
Disney  
character  
ornaments.

Ornaments shown  
smaller than actual  
size of approximately  
4 inches in height.

Introducing a dozen of the most delightful Christmas ornaments ever to grace your tree: the *Christmas Angels*. Here is Mickey, playing a heavenly tune. Uncle Scrooge McDuck with his own special kind of holiday wreath. And Tigger taking a nosedive for Santa's bag of gifts. Here, too, are Pluto, Goofy, Daisy, Donald and all your Disney favorites, including a whimsical Winnie the Pooh caught with his paw in the honey jar.

From their tiny golden halos to the tips of their finely feathered wings, the *Christmas Angels* are crafted in exquisite detail. Then meticulously hand-painted in the most vibrant colors to capture their playful personalities.

## Just \$9.95\* per ornament

You cannot find the *Christmas Angels* in any store. They are designed by artists of The Walt Disney Company exclusively for Grolier Collectibles, and they are available only by direct subscription.

At just \$9.95\* each, the *Christmas Angels* are an outstanding value. And your satisfaction is guaranteed. You'll receive one a month and you can return any ornament within 14 days, at our expense, for prompt replacement or refund.

Send no money now. Simply complete and return the Subscription Application today.

\*Plus shipping and handling. Sales tax is extra in NY and CT.

Meticulous hand-painting highlights  
every detail, from Pluto's floppy ears  
to the tiny tip of his tongue.

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**Yes!** Please enter my subscription to the *Christmas Angels* collection. My 12 ornaments will be mailed to me at the rate of one each month at \$9.95\* (plus \$1.69 shipping and handling) per ornament. I may return any ornament within 14 days at your expense for prompt refund or replacement. And I may cancel my subscription at any time by following the instructions on the invoice accompanying my shipment. At about the time of my fourth shipment, I will receive a storage box at no additional charge. As a subscriber I will also receive, for free examination, all-new ornaments issued as annual additions to the *Christmas Angels* collection.

\*Sales tax is extra in NY and CT. All items are subject to availability.

50252-0

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Area code \_\_\_\_\_

Name \_\_\_\_\_ (Please print)

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

©1990 Grolier Enterprises  
Disney Characters © The Walt Disney Company

GFB

Product will be available for shipment in September 1990.





The Liberty Tree Tavern in the Magic Kingdom at Walt Disney World is symbolic of early colonial America, with the architectural flavor of our original thir-

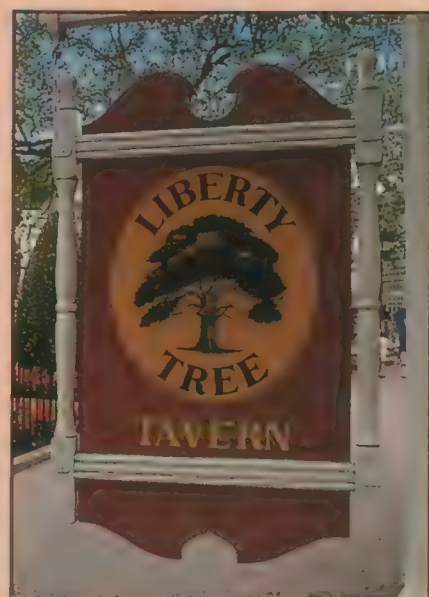
teen states. Exuding the New England charm of old Boston, the Tavern nestles next to the giant Liberty Tree oak. The Liberty Tree and the Tavern are reminiscent of the gathering places of our nation's founding fathers, where men and women assembled to laugh together in the good times, to denounce oppression in the bad, to sing songs, drink toasts, and enjoy a bountiful bill of fare. At Liberty Tree Tavern our proud heritage comes tastefully alive.

**Recipe for:**  
**New England Clam Chowder**

1 1/2 cups	butter
3/4 cup	diced onions
2/3 cup	diced celery
1/2 cup	all-purpose flour
4 cups	hot milk
3 cups	clam juice
2 cups	chopped fresh clams
3/4 cup	diced green peppers
1/8 teaspoon	white pepper
1/8 teaspoon	ground thyme
Salt	to taste
1 cup	diced, cooked potatoes

*Heat butter in a large saucepan and sauté onions and celery until tender. Add flour. Cook and stir 10 minutes. Gradually add hot milk, stirring with a whisk, until thickened and smooth.*

*Add clam juice and simmer 15 minutes. Add clams and green pepper, white pepper, thyme, salt to taste and potatoes. Cook 10 minutes longer. Yield: approximately 12 cups.*



Produced and Photographed by Dawn and Max Navarro



# Rise & Shine!



## Big Summer Fun Coming Your Way!

Fun's on the rise during Disneyland Park's year-long 35th Anniversary celebration! Our Party Gras Parade sends gigantic Character balloons towering nearly four stories over Main Street. And our Dream Machine is giving away hundreds of thousands of prizes throughout the year, including a new GEO-a-day, tickets on Delta Air Lines, \$1,000 U.S. savings bonds and scores of other prizes! There's only one way to describe our anniversary party—Disneyland BIG!

Disneyland is open every day. For further information, call (714) 999-4565. Main Street Electrical Parade: Nightly through Sept. 9. "Fantasy in the Sky" Fireworks: Every Friday, Saturday and Sunday through June 16; nightly June 22-Sept. 8.

Disneyland 35th Anniversary celebration and giveaways end Dec. 31, 1990. No purchase necessary. Must be at least three years of age to play. See official rules available at the Main Entrance. Chevrolet and GEO are registered trademarks of the General Motors Corporation as to GM marks only. © 1989 GM Corp. All rights reserved. © The Walt Disney Company

## Disneyland Nights Sizzle With Excitement!

There's no time quite like summertime with "Fantasy in the Sky" Fireworks and the Magic Kingdom's most celebrated tradition—the glimmering Main Street Electrical Parade. By day or by night Disneyland shines bright all summer long!

Then head over to the Disneyland Hotel for 60 acres of resort pleasures. Call the Disneyland Hotel at (407) W-DISNEY, ext. 65 to reserve your Disneyland vacation today!



**It's Disneyland BIG!**



ANNE

BRIAN

CHRIS

NICK

FILOMENA

LISA

# MICKEY MOUSE SIGNS



*Another five thousand guests for lunch? No problem!*



*Working among works of art from Disney artists is just part of the job at The Disney Gallery.*



*No need to hurry, boys. I won't let Dumbo take off without you.*

By Michelle Cahill

Imagine strolling through Disneyland at dawn—the only sounds are the morning songs of the wakening birds and the murmur of the river lapping against its banks. Backstage, Mickey Mouse is shining his shoes, getting ready to meet the many guests expected to begin arriving soon.

Picture yourself after closing at the Disney-MGM Studios. You can almost feel the presence of past film greats as you make your way down a still-brilliant Hollywood Boulevard.

Or, how about having lunch in an informal "united nations"? Seated across from you is a young man dressed in a traditional costume of Morocco, his English punctuated with phrases in his native tongue. To his left sits a mademoiselle from France; to his right, a fraulein from Germany. Passing your table, a Japanese couple in kimonos. And all are discussing their day's work in World Showcase at Epcot Center.

Scenarios such as these occur each and every day in the Disney Theme Parks. But they can only happen to you if you're part of the "cast."

Walt Disney never considered Disneyland to be an amusement park. It was a show. And the people who put on that show were members of its cast. So, in every Disney Theme Park, whether it be in California, Florida, or Japan, you will hear the term "Cast Members," never employees.

The Disney Cast Members are varied in their ages, their backgrounds, the jobs they perform, and their reasons for choosing to work where others come to play. But they make up a unique work force, and without them the show would not go on.



*"Figment," popular purple star of the Imagination pavilion in Future World at Epcot Center, loves to go home with guests.*



*Let's see now, you need something for three granddaughters, ages four, seven and nine, two grandsons, six and eight... and mouse ears for yourself?*



*Up before dawn to strain every muscle in your body trying to beat 90 other teams around the Rivers of America so you can finish in time to be on the job at 8:00. Sure. That sounds like fun.*





# OUR PAYCHECKS

## Earn While You Learn

Many of the Disney Cast Members are students. For them, the flexibility of being able to schedule work shifts around their classes is a big attraction. Mark Maedo, a Custodial Host at Disneyland, was the third in his family to discover this. "My brother and sister worked here (at Disneyland) when I began college and needed a job," he says. "I was able to schedule this job around my school work, and never had any conflicts."

At Tony's Cafe in the Magic Kingdom at Walt Disney World, a beaming Johnny Rivers proudly reports, "I've been here seven years. It's been great. But I've finished my college work now, and next October I'm off to the Police Academy. It's something I've always wanted to do. Working here helped me get there."

## Disney U. to O.J.T.

Although not all Disney Cast Members are college students, all do have their "degrees" from one very special institution of higher learning—the Disney University. Each Disney Theme Park staffs its own University to provide new Cast Members with an introduction to the "Disney Way." Once this phase of their education is successfully completed, the "students" are sent to their respective work areas for on-the-job training.

Besides learning the fundamentals of the job—how to operate the console at *Space Mountain*, how to present the menu at Prime Time Cafe, how to stock the Emporium—new Cast Members also learn how to answer every question a guest might ask. What time is the next



Whether it's the thrill of victory or the agony of defeat, the camaraderie of teamwork in activities like the annual Canoe Races forges bonds among Cast Members that last a lifetime.



Mickey and Minnie tell me they'd like nothing better than to go home with you today.

parade? Where's the nearest restroom? Where can we find Mickey? When is the line the shortest at *Pirates of the Caribbean*? Should my grandmother ride *Body Wars*? Ask a Cast Member. If they *don't* know, they'll know how to find out.

## Show Biz

Within the Disney Theme Park "show," there are other shows—stage shows, parades, "streetmosphere" entertainment—that require professional-level performers. Performing in a Disney Theme Park is unlike performing

anywhere else. Some of the more unusual "stages" entertainers have been known to tackle include the *PeopleMover* track, the Main Street Train Station, Tom Sawyer Island, and atop *Spaceship Earth*.

For people who enjoy the smell of the greasepaint and the roar of the crowd, Disney Theme Park auditions are the perfect entry to the world of "show biz."

And you don't necessarily have to be a candidate for "Star Search" to be a contender. A variety of roles are cast at the auditions. Along with singers and dancers, float drivers, prop assistants and banner carriers are also hired to turn fantasy into reality in live performances such as the summer's Dick Tracy stage show and the Main Street Electrical Parade.

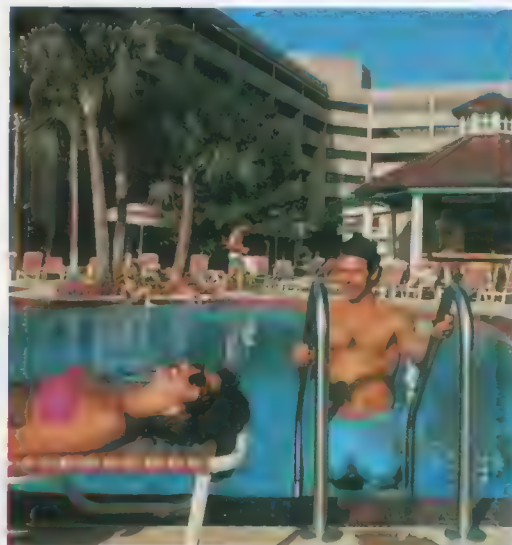
## You're as Young as You Feel

Though Disneyland and Walt Disney World hire from as young as 16 years old, many senior citizens have chosen to embark on new careers at the Theme Parks. Wayne Coulter has the distinction of being Disneyland's oldest active Cast Member. At 90 years of age, Coulter is completing his fifth year as a Main Entrance Ticket Receptionist. To him, "It's not working. It's just a lot of fun being here."

At Walt Disney World, 72-year-old Bud Soldwish welcomes guests to the Land pavilion in Future World at Epcot Center. "It keeps me young, I can tell you that," he says. "These young people are just wonderful to work with, and the benefits are really good."



# A WORLD OF EXCITEMENT...



awaits your family at the Guest Quarters Suite Resort, the *only* all-suite hotel in the Walt Disney World Village.

As an "Official Hotel of Walt Disney World," the Guest Quarters Suite Resort assures you of the finest on-site Walt Disney World vacations imaginable for your guests.

- Each spacious suite features a living room, separate bedroom, three televisions, separate vanity with hair dryer, wet bar, stocked refrigerator, coffee maker, complimentary orange juice, tea and coffee and optional microwave oven.
- After a long day in the theme parks, guests can relax in the heated outdoor pool and hot tub or unwind on our tennis courts, in the fully equipped exercise room, at the poolside snack bar, in the game room, ice cream parlor or the lobby cocktail lounge.
- The Parrot Patch Restaurant offers a variety of exceptional menu choices, plus we have suite service for your convenience.
- Walt Disney World theme park tickets (with admission guaranteed) are available at the Disney Gifts and Sundries Shop in our lobby.
- Free transportation is available to all Walt Disney World theme parks, Typhoon Lagoon, the Disney Village Marketplace and Pleasure Island entertainment complex.
- Access to three Walt Disney World championship 18-hole golf courses.
- AAA 4-Diamond Award winning hotel.



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### Take a Letter, Please

Because of their round-the-clock operations, the Disney Theme Parks are among the few employers that can provide clerical positions evenings, weekends, summertime, and holiday periods, as well as full time. Diane Joiner enjoys her position as a secretary at Disneyland "... because the work here is so much different than at other companies where it's usually repetitive. It's really a different world."

How different is it? Where else might you receive a call asking for someone to please come and remove a live pigeon from Mr. Lincoln? Where else might you need to direct *Peter Pan* to help out *Mr. Toad*? Or be called upon to send a memo urging Cast Members to "cross in front of the crocodile, not in front of the elephants"?

### The Sky's the Limit

Many Cast Members who begin working at Disneyland while in school eventually leave to pursue other career interests. Others, however, find that Disney is where they want to stay, whether it be in the Theme Park or in another division of The Walt Disney Company—Walt Disney Imagineering, The Studio, The Disney Stores, Home Video.

Dennis Ciolli, Manager of Wage and Salary at Disneyland, began his Disney career by working in the Park's employee cafeteria. "I was studying accounting at UCLA and decided to apply for part-time work at Disneyland," he says. "I had wanted to work on an attraction or in a shop, but I found that food service was a lot of fun. There's such a teamwork atmosphere." After two years in restaurants, Ciolli became an accounting clerk. He recently cele-

brated 18 years with the Company, and stays "... because of the people, the environment, and the benefits ..."

### About Those Benefits ...

While insurance and levels of other benefits are based on individual job classifications and seniority, all Disney Theme



*See? It's not that hard. And when you're a little taller you'll be able to hold the pan and broom at the same time.*

interest clubs, and reduced admission tickets to theatres, concerts, sporting events, and other local activities. Cast Activities also stages Cast-only in-Park activities such as the Canoe Races and the traditional Family Christmas Party.

### Looking for the Very Best

In selecting Cast Members, Disney is concerned with finding people who believe

in the Disney commitment to create high quality family entertainment. During an interview, each applicant is evaluated on attitude, enthusiasm, friendliness, courtesy, availability, neatness and communication skills.

The Disney Casts span the masses—from 16 years old to 90 years young; from high school students to senior citizens. But they have in common a dedicated, active outlook on life. They're people experts, who know that working with people can be fulfilling as well as fun. 🐻



*I'm sure your little boy will just love this Ewok head. All the kids do. We can't keep them in stock! Oh, of course... it's for your husband.*

Park Cast Members enjoy shopping privileges in the exclusive Cast stores, can apply for Credit Union membership, may use their personal admission privilege to the Park during the summer months, and receive a discount in the Park's merchandise locations.

Cast Activities provides yet another benefit, offering team sports, special

*For information on joining the Disneyland Cast, visit the Disneyland Casting Office, 1313 Harbor Blvd., Anaheim, CA 92803, or phone (714) 999-4407.*

*If you live near Walt Disney World in Florida, apply at the Casting Center, 1515 Buena Vista Drive, Lake Buena Vista, FL 32830, or phone (407) 828-3088.*



# CATCH THE FUN!



CELEBRATE THE MAGIC AGAIN AND AGAIN!  
Now you can bring home all the magic, the music  
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Disney's newest smash hit! Share this Academy  
Award®-winning\* Classic with someone you love.  
It's the perfect movie for all ages!

*\*Best Original Score; Best Original Song, "Under the Sea"*



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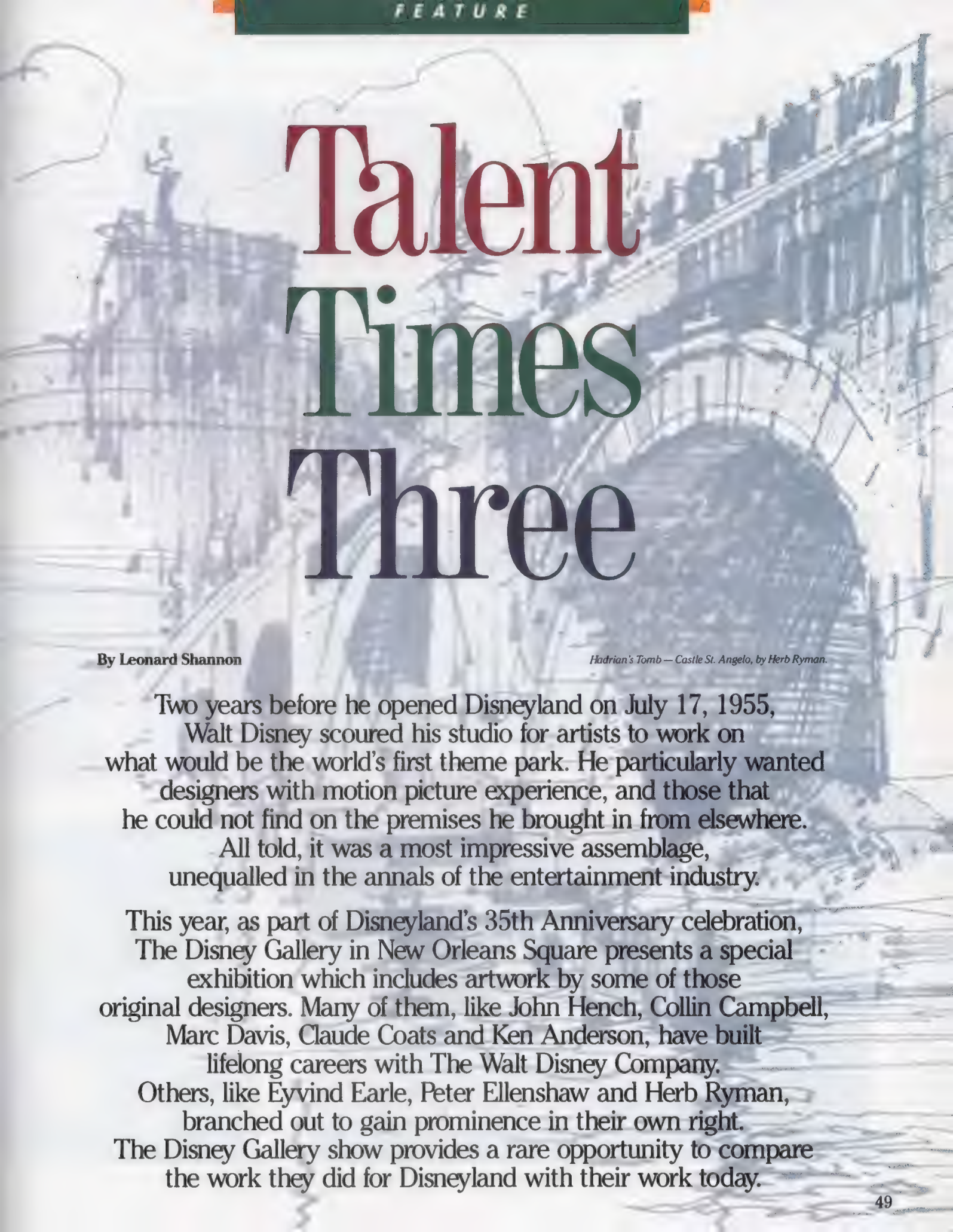
 GENERAL AUDIENCE  
All Ages Admitted

Walt Disney  
HOME VIDEO

**\$26.99**

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# Talent Times Three

By Leonard Shannon

*Hadrian's Tomb — Castle St. Angelo, by Herb Ryman.*

Two years before he opened Disneyland on July 17, 1955, Walt Disney scoured his studio for artists to work on what would be the world's first theme park. He particularly wanted designers with motion picture experience, and those that he could not find on the premises he brought in from elsewhere.

All told, it was a most impressive assemblage, unequalled in the annals of the entertainment industry.

This year, as part of Disneyland's 35th Anniversary celebration, The Disney Gallery in New Orleans Square presents a special exhibition which includes artwork by some of those original designers. Many of them, like John Hench, Collin Campbell, Marc Davis, Claude Coats and Ken Anderson, have built lifelong careers with The Walt Disney Company.

Others, like Eyvind Earle, Peter Ellenshaw and Herb Ryman, branched out to gain prominence in their own right. The Disney Gallery show provides a rare opportunity to compare the work they did for Disneyland with their work today.



## Eyvind Earle



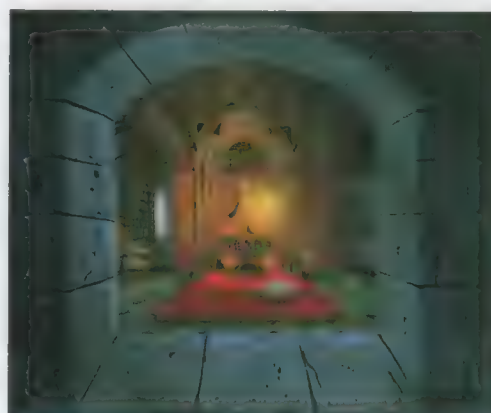
Eyvind Earle joined Disney in 1951 as an assistant background painter in the animation department. He was 34 years old, and had been painting from the age of 10. The eminent Metropolitan Museum of Art in

New York acquired one of his watercolors for its permanent collection when he was a mere 23. Earle proved to be something of a prodigy at the Studio, and within two years was awarded the demanding but prestigious job of styling Disney's \$6 million "Sleeping Beauty," the most expensive animated film on record at the time.

Work on "Sleeping Beauty" was well under way in 1954 when Walt Disney asked Marvin Davis and Richard Irvine, two artists who had been recruited from 20th Century-Fox studios, to design a romantic fantasy castle as a focal point for Disneyland. Their creation became Sleeping Beauty Castle, with a three-dimensional depiction of the fairy tale providing a walk-through attraction inside the structure. Eyvind Earle made thematic paintings for the walk-through based on scenes from the animated feature.

"There were murals and signs outside some of the attractions in those days," Earle recalled. "I did a lot of them for Fantasyland. Walt had us doing whatever needed to be done. When I wasn't painting signs, he'd have me inside the dark rides, painting them with luminous paint. We all pitched in."

With the completion of "Sleeping Beauty" in 1958, Earle returned to easel painting full time. His style has been described as at once mysterious, primitive, disciplined, moody and nostalgic. He is among the most prolific of former Disney artists, with literally hundreds of pictures bearing his signature. His work can be found in galleries, art museums and private collections throughout the world.



*Eyvind Earle's pristine cradle scene from "Sleeping Beauty."*



*"Morning Mist" bears out the description of Earle's style as "mysterious, primitive, disciplined, moody and nostalgic."*

## Peter Ellenshaw



In 1953, after working on four Disney films in England, Peter Ellenshaw arrived at Disney's studio in Burbank. A highly skilled motion picture matte artist, his first assignment was to collaborate on visual effects

for "20,000 Leagues Under the Sea." At that time, Disney was looking for artists to serve Disneyland. He asked Ellenshaw to do a painting of the Park as it would appear when completed.

"I painted it on an old storyboard, using fluorescent paint to give the effect of colored lights in the Park after dark," Ellenshaw said, "Walt was photographed in front of it. They made postcards from one of those shots and sold them at Disneyland. Over the years that old board was stored away.

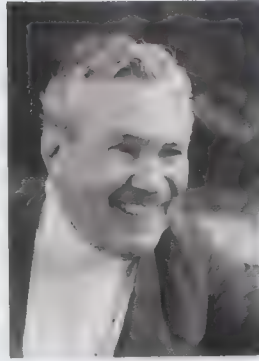
Tony Anselmo (Disney animator, and the new voice of Donald Duck) eventually found it. Later, Collin Campbell retouched it and cleaned it up so it could be displayed in the Disney Gallery."

Ellenshaw went on to devise *Space Station X-1*, a Tomorrowland





## Herb Ryman



Of all Disney artists, Herb Ryman enjoyed one of the longest and most productive associations with Disneyland and The Walt Disney Company's subsequent Theme Parks. He had been an illustra-

tor and art director at the Studio as far back as 1939. Disney drafted him to work on pre-opening designs for the Magic Kingdom in 1953. He contributed to the conceptual styling for Walt Disney World and Tokyo Disneyland, and he was immersed in visualizations for Euro Disneyland at the time of his death last year.

"At first I wasn't entirely sold on Walt's ideas for an amusement park," Ryman once admitted, "but I told him I'd help him as long as the work was interesting. Walt said, 'Herbie, I'll see to it that it's interesting.' And he did."

Ryman's first task was to render an

aerial view of Disneyland drawn from sketches and notes and Disney's own description of what he wanted the Park to look like. After that, visualizations of future realms and attractions within the Magic Kingdom flowed from Ryman's busy brush.

A tireless traveler, he spent two summers with Ringling Bros. and Barnum & Bailey's "Greatest Show on Earth," prompting the hobo clown Emmett Kelly to remark that Ryman's big top pictures "put the smell of sawdust into paint."

Ryman made two trips around the world, filling sketchbooks as he went. "I'm inordinately infatuated with the world — its people, its history and geography. My own dream of happiness would be to visit and live in every spot on our globe, and pass on in some form, a fragment of that enthusiasm and love." 🐭



Herb Ryman's elegant rendering of Sleeping Beauty Castle has become a classic in Disneyland art.



Matte artist Peter Ellenshaw created a conceptual aerial view of Disneyland.



Today, Ellenshaw is still producing paintings of surpassing grandeur and beauty such as "Roses"

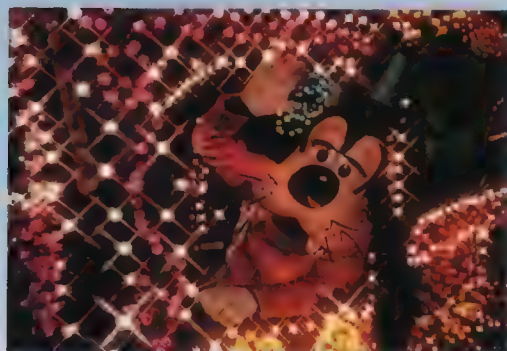


Globetrotter Herb Ryman captured the mood and character of the world's cities he was able to visit, like "Tivoli."



## Disneyland

In celebration of the 35th Anniversary of Disneyland, the **Dream Machine** continues to award daily prizes of commemorative pins, Disney videos, giant Mickey plush, and one GEO automobile to lucky guests who collect winning tickets as they pass through the Main Entrance. On the offi-



A glittering summer parade for Disneyland and Walt Disney World.

cial birthday, July 17, Disneyland promises even more fun and excitement. Why not make plans now to come out this summer and wish Disneyland the happiest birthday yet.

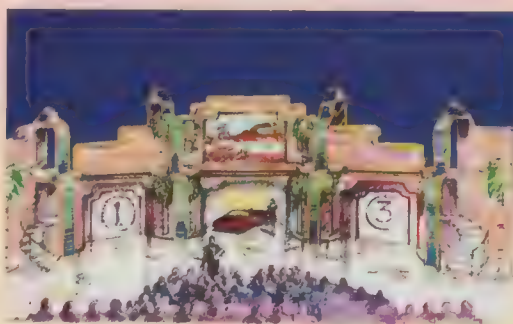
Summertime at Disneyland also brings back the Park's most popular attraction—the **Main Street Electrical Parade**. Twice each night this brilliant parade of more than two million sparkling lights winds its way through "The Happiest Place on Earth" accompanied by the most memorable music ever composed for a Disney parade.

On July 6, the winners of the 7th annual **Great American Race** will cross the finish line at Disneyland Park in Anaheim, California. Vintage vehicles participating in the cross-country event date from pre-1916 to no less than 50 years ago. Starting in White Plains, New York, contenders will race through 12 states and Canada before reaching Disneyland to claim \$250,000 in prizes and participate in a grand Main Street parade.

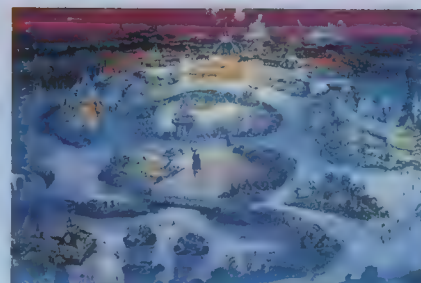
## Walt Disney World

"What's behind Soundstage Door #1?" At the Disney-MGM Studios it's no secret. It's the all-new, '90s-version **"Let's Make a Deal."** But this time it's not just a television show, it's a sensational, prize-giving attraction! Two days a week Soundstage One will be in use for the production of the shows to be televised daily on NBC; the other five days it will become an attraction for Park guests. Anything could turn up behind Door No. 1, No. 2, or No. 3—or even behind the tempting new 16-screen video wall. A Disney vacation. A state-of-the-art stereo system. A robotic housekeeper. Anything's possible! Tune in to the fall 1990 issue of *DISNEY NEWS* for a complete report on this exciting new television show/attraction.

The **Mexico** pavilion in World Showcase at Epcot Center is proud to present **"Reign of Glory: A Celebration of Mexico's Pre-Columbian Arts."** Included in the collection are 70 important pieces from some of the nation's most prestigious museums. The display incorporates large-scale sets and special effects for a dramatic presentation. Two 14'x10' dioramas dominate the gallery, depicting scenes from the Mayan and Nayarit cultures. In the center of the gallery is a forest of 15-foot-high stone carvings inspired by the temple of Chula in Central Mexico, and a vibrant, 22-foot-long mural of the Mayan city of Palenque covers one entire wall.



"Door No. 1" tempts guests at the Disney-MGM Studios.



The first-of-its-kind Magic Kingdom Hotel.

## Euro Disneyland

The Magic Kingdom at Euro Disneyland, 20 miles east of Paris, is slowly but surely coming to life under the guidance of Walt Disney Imagineering. The 500-room **Magic Kingdom Hotel** that will serve as the entrance to the Theme Park is well underway, and plans for attractions are being finalized. Be sure to watch for our next installment of the Euro Disneyland story, **"The Making of the Magic Kingdom,"** in the fall 1990 issue of *DISNEY NEWS*.

## Person of the Century

The first ballots in the Epcot Center "Person of the Century" Survey have been tallied, with the following top ten as of April 1990 (listed alphabetically, not by order of placement): The Beatles, Winston Churchill, Walt Disney, Thomas Edison, Albert Einstein, Henry Ford, Mikhail Gorbachev, John F. Kennedy, Martin Luther King, Jr., and Franklin D. Roosevelt.

Between the men's and women's top tens there were only two discrepancies: Men voted for Winston Churchill and Henry Ford; women selected Lucille Ball and Jonas Salk. Watch *DISNEY NEWS* for future Survey updates.





**I'm On My Way**



"The Jungle Book" in a return engagement this summer.

## Let's go to the Movies

"Dick Tracy" may be the big gun, but it's not the only film from The Walt Disney Company that will delight moviegoers this summer.

In June, Alan Alda stars for Touchstone Pictures in **"Betsy's Wedding"** as Eddie Hopper, a well-meaning father who's big on dreams and low on cash. With daughter Betsy (Molly Ringwald) about to tie the knot, Eddie joins in a shady scheme with his double-dealing brother-in-law to give her the perfect wedding. When plans go awry, it begins to look like Betsy may have to walk down the aisle without dear old dad by her side.

"Muppet" Goose stories for The Disney Channel.

July brings the eagerly awaited re-release of Walt Disney's animated version of Rudyard Kipling's **"The Jungle Book."** And from Hollywood Pictures comes an edge-of-your-seat roller coaster ride of thrills, chills and humor. Starring Jeff Daniels, **"Arachnophobia"** chronicles the events when a highly poisonous South American spider relocates its growing family to a small California town and puts the bite on everyone around.

August brings a treat for fans of the "DuckTales" cartoon show with **"DuckTales: The Movie."** The "Treasure of the Lost Lamp" finds Scrooge McDuck and his nephews indulging in a wild wishfest when, instead of the gold they've been searching for, they discover a magic lantern.

## The Disney Channel

In June, Disney Channel viewers will witness the debut of Disney's blockbuster, ground-breaking motion picture **"Who Framed Roger Rabbit."** In a world populated with both human and cartoon residents, up-and-coming "toon" star Roger finds out the hard way that he's the prime suspect in a sensational murder case.

Premiering in August is the all-new series **Jim Henson's Mother Goose Stories.** Combining the artistry of Henson's puppetry with the brilliance of Frank Baum's *Mother Goose in Prose*, the series takes a lighthearted look at the stories behind the rhymes.

In a Disney Channel Premiere Movie, **"The Little Kidnappers"** debuting in August, Charleton Heston stars as an embittered man living in Canada at the turn of the century. His life is changed when his two young orphaned grandchildren are sent from Scotland to live with him.

## Home Video

Ariel, a young mermaid, longs to be human. A diabolical sea hag covets her lilting voice. It adds up to bad news for Ariel. And great news for fans of **"The Little Mermaid."** Although still setting box office records, Walt Disney Home Video is offering "The Little Mermaid" for the suggested retail price of just \$26.99, with a \$3.00 rebate offer. Now there's no need to wait—you can enjoy the adventures of Ariel, her friends Sebastian, the reggae-singing crab,

Ariel and her underwater friends ready to swim home to you.

shy Flounder and free-wheeling seagull Scuttle again and again on your own private "silver screen."

## Television

In the Touchstone Television series **"Carol and Company"** (Saturday, 10:00 p.m., on NBC), Carol Burnett stars in a half-hour comedy anthology with regulars Terry Kiser, Anita Barone, Meagen Fay, Richard Kind and Jeremy Piven.

Also on NBC Saturday nights from Touchstone are comedy hits **"The Golden Girls,"** back for its fifth season, with Bea Arthur, Betty White, Rue McClanahan and Estelle Getty, and **"Empty Nest,"** in its second season, starring Richard Mulligan as a widowed pediatrician and harried father of Kristy McNichol and Dinah Manoff.

Alan Alda dances with Molly Ringwald at "Betsy's Wedding."

"DuckTales" takes the treasure hunt to the big screen.



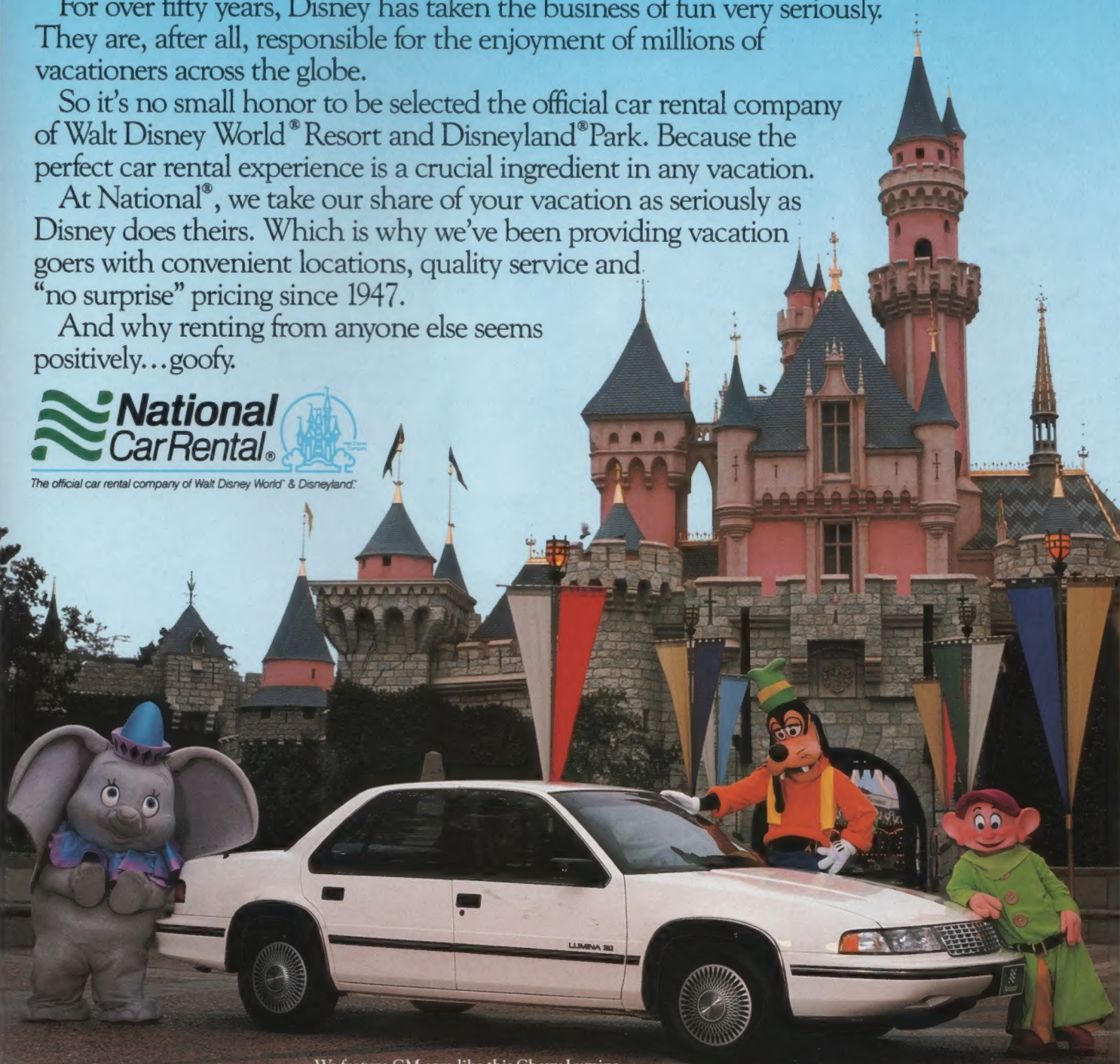
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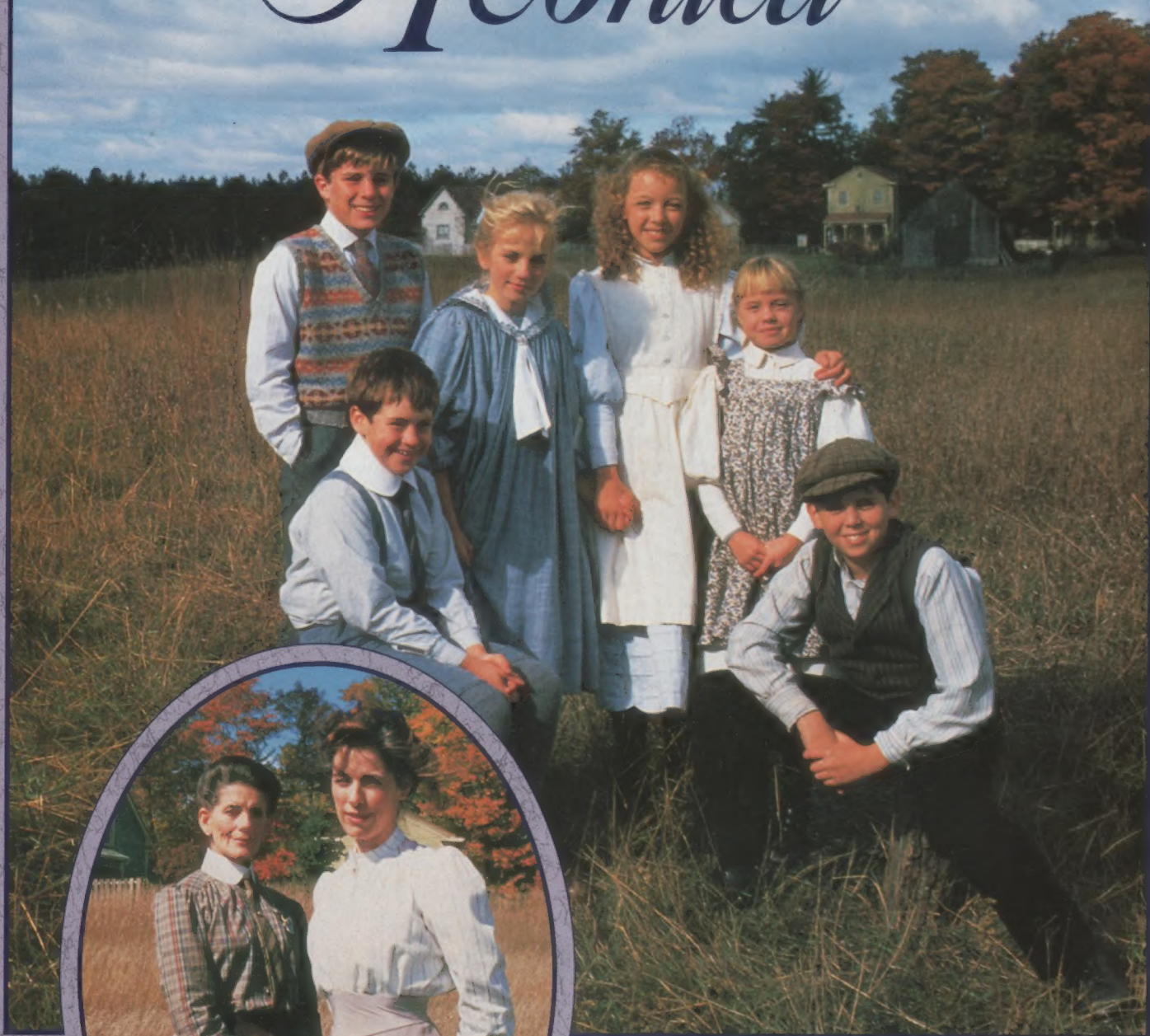


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